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CONTENTS

4

RAIDERS Intrepid Indiana Jones battles Nazis and other n'er-do-wells in his desperate search for the talismanic Ark of the Covenant!

20

TITANS To save the life of Andromeda, Perseus must find the horrid Gorgon's head, whose every glance turns men to stone!

26

SUPERMAN II While Superman and Lois Lane are lost in a world of their own, three criminals from Krypton take over the earth!

36

HALLOWEEN II The night of ghosts and goblins turns all-too-real for the helpless victims of the knife-wielding boogey man!

42

DRAGONSLAYER Young Galen is eager to prove himself as a sorcerer...until he confronts a hungry, fire-breathing behemoth!

48

THE HOWLING Hair sprouts, fangs distend, every tissue is transformed! What was once a man...is now a blood-drinking beast!

52

FRIDAY THE 13TH II Counselors at Camp Crystal Lake have a habit of losing their jobs by losing their lives in grisly ways!

62

WOLFEN Hidden in the shattered ruins of the Bronx, an ancient race of super-beings have emerged to claim their rightful lands!

64

EXCALIBUR With the magic sword Excalibur, Arthur becomes King of Britain! But in so doing, sows the seed of his own destruction!

70

OUTLAND Men are going mad on the lonely mining planet, Io, and Space Sheriff O'Neil must find the planet's deadly secret!

80

WEREWOLF David's best friend Jeff is dead...killed by a rabid beast! Yet, Jeff has returned to warn David of more horror to come!

FAMOUS MONSTERS PRESENTS 1982 FILM FANTASY YEARBOOK. PUBLISHED BY WARREN PUBLISHING CO. EDITORIAL BUSINESS & SUBSCRIPTION OFFICE: 4734 E. 32ND STREET, NEW YORK, N.Y. 10016. TEL: (212) 463-9050. PHONE: (212) 463-9050.

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supernatural adventure, a new highmark--

RAIDERS

of the
LOST ARK

20 CENTURIES AGO Moses owned it.
In 1936 the world's most evil man coveted it: Hitler.

The Ark of the Covenant!

By biblical accounts, believed to be the chest in which Moses deposited the fragments when the tablets of the 10 Commandments were broken.

The Holy Grail!

Jesus' Crown of Thorns!

The Ark of the Covenant!

Biblical treasures. For one of these—the Ark—a Nazi fanatic like Hitler would kill!

When Der Fuehrer (so the film's plot goes) learns that the whereabouts of the holy artifact may have become known, he becomes obsessed with its possession. He must have that chest! It will prove him to be, in the eyes of his followers, the True Messiah.

thank god for ford!

But Harrison Ford takes time off from han-soloing around a galaxy of ancient eons to time travel up to the 30's and, incarnating for the purposes of the film/adventurer, he becomes Hitler's nemesis.

And our hero.

A sort of loner Doc Savage, without Doc's flock of colourful henchmen. Indiana's a state all to himself.

In a Land Far Away, (Egypt), in the Lost City of Tanis, Indiana Jones (Harrison Ford, left) becomes involved with supernatural adventure!





While pyrotechnics flair, Indiana & the maiden fair get an elevated view of the Nazis' Last Stand.

rousing adventure

The movie dazzles.

It's got:

Lost cities...

Exotic locations...

Mad ambitions...

Dangerous liaisons...

Power-crazed villains...

A daredevil hero...

Terrifying dangers...

Thrilling chases...

In fact, there are more perils than Pauline ever faced in her reign as the Serial Queen!

mark of the covenant

Tell us more, you say, about this elusive, mysterious, exclusive treasure that engenders a race between nations to obtain it.

In appearance, a wood chest-gold encrusted.

According to biblical lore, its contents are nothing less than the crumbled tablets of the 10 Commandments.

And you remember the most famous one?

Thou shalt not kill!

How ironic, then, that a madman should be willing to stop at nothing to obtain this coveted container of the Covenant.



It's even money this scene was written by Jewels Verne.



Indiana is reluctant to touch down his soles in the Well of Souls. You can see why!



The intrepid archaeologist cautiously approaches a risky business: to outwit the Ancients' plan to protect the gold idol.

Murder without remorse! Anything! Anything to bring the Ark into his, Hitler's, possession.

The promise of its potent spell, its mysterious powers giving godlike command over woman and man—this—this legend lures Hitler as was Jason driven in search of the Golden Fleece.

Invincible! With the Ark, I will rule the world! Mankind shall bow before me and do my bidding! I! Hitler! Der Fushrer! The greatest master the world has ever known! These are the thoughts of the Devil of Deutschland. And he already has diabolical power at his command.

But—so the legend goes—there is a terrible price to pay for those who meddle with the sacred object. Sacrilegious hands can bring harm to themselves, create disastrous consequences.

the disappearance

Once the Ark was in the Temple of Solomon the wise.

In Jerusalem.

Till approximately 980 BC.

Then—it suddenly disappeared!

Vanished!

Had vandals stolen it?

Had God taken it back?

According to one legend, it may have been spirited off by the minions of a pharaoh of Egypt.

Taken to Tanis. (Place of origin of Im-ho-tep's life-sustaining tanna leaves?)

There, buried from sight in a tomb.

But not an ordinary tomb. The tomb known as—

The Well of Souls.

hoo ra for horror wood

When, in 1936, American Intelligence learns that henchmen of Hitler are excavating in Egypt and that they reportedly have unearthed the lost city of Tanis, a terrible truth is realized:

Hitler is a man with a mission.

A mad ambition.

He seeks possession of nothing less than the fabled Ark of the Covenant. With the religious relic, his tyrannical power will be recognized as legitimate, for the Old Testament states that recovery of the Ark will be affected at the time of the coming of the True Messiah.

This is a designation for which Hitler *lusts* with all the flame in his fiendish heart.

But the Nazi archeologists lack one vital piece:

The headpiece to the Staff of Ra (the Sun God), vital to determine the precise location of the Ark. The archeologist who has the headpiece, Prof. Abner Ravenwood, was last seen in the region of Nepal.

The American government recruits Indiana Jones. His job: find the riddle-solving medallion!



It's 'Tooth or Consequences for Indiana....and at this point he ain't stayin' idol.

And then:
Get to the Ark before the Nazis do!

spielberg speaks

"But we don't want to mislead anybody," Spielberg told FM. "Our story is fiction. Pure fantasy. A What If? situation. Of course there was a real Hitler—an all too real Hitler—but Indy (Harrison Ford) is just a figment of imagination. A well-written-and well-acted-role.

"RAIDERS isn't meant to be a statement of the times, it's certainly not historical, not a document of an era. I want to emphasize that because most readers of your magazine-and you know how avidly I read it when I was a kid-might be too young to know the difference. Our picture is not reality, any more than Karloff's MUMMY. It's fanciful, strictly an evening's entertainment. It takes poetic license."

Will Marion Ravenwood (Karen Allen) fall for Indiana Jones after he breaks her fall from a giant statue of a jackal from which she was pushed by pushy Nazis?





In the streets of Cairo, Indiana, armed only with a stinging bullwhip, protects Marion from Nazi agents & Arab henchmen.



Trapped in the Well of Souls, face to face with his greatest fear—a Hooded Cobra!



Refugees from the Foreign Legion? Close Encounter between George Lucas (lt.) & Steven Spielberg (rt.).

FM: "Poetic?"

Spielberg: "You said it—I didn't! Yes, we deviate from facts wherever fantasy better serves the cause of exotic entertainment, a Saturday afternoon serial quality of thrills & spills & scares & hairbreadth escapes."

FM: "You aim at bringing back a Moskowitzian 'sense of wonder'?"

Spielberg: "Mosko who? I didn't catch that name."

FM: "Moskowitzian. After Sam Moskowitz, the 'historian of science fiction'. It's a pet phrase of his that's caught on with sci-fi aficionados. Fans of science fiction. The star-begotten buffs who feel reality is the crutch for people who can't cope with science fiction."

Spielberg: "Yes... Well... As I was saying... The point of our picture is to perk up that old sense of wonder. But in making it exciting we didn't want to overstep the bounds of believability. As the script was being written, producer Frank Marshall cautioned all concerned to take great care that all circumstances in the film should be believable. No matter how difficult a situation Indy gets into—and there are some amazingly difficult situations, as you'll see—it was a cardinal rule that he should find a practicable solution. Something that in real life would really work. Not a dodge or a cheat or something supernatural but something people would accept and not say, 'No, come on, that's absolutely impossible to survive that.'"

FM: "In a few words, then, could you sum up for us what to expect in RAIDERS?"

Spielberg: "It's not a sendup, not an imitation of anything. It's a *supernatural adventure* that's found its own fantastic elements in a genre that sadly has been dormant for decades in American cinema. It doesn't employ technological special effects on the order of STAR WARS. It essentially takes place during a period of time in which the cleverness of the hero is pitted against an enemy of despicable class & wit."

"But, like George's (Lucas) STAR WARS, RAIDERS embraces the highest & most visually stimulating production values to give filmgoers that extra special tingle of expectancy that makes them gasp, sigh, laugh & cry," adds producer Marshall.

the well of lost souls

Before we leave you to dream of the day you see RAIDERS, we want to give you one shiver to anticipate. When Indiana Jones discovers the hallowed tomb and removes a stone slab for access thru the roof, below him he sees what appears to be a thick carpet on the floor. Wrong. It is in fact a *slithering mass of poisonous snakes: a slimy, squirming, seething sea of hissing reptiles—pythons! cobras! boa constrictors!* One snake 12 feet long!

*Ark, the Herald Angels sing:
"Beware the vipers and their sting!"*

END

RAIDERS

of the
LOST ARK



FILMBOOK PHOTO ALBUM

READERS OF THE LOST ARK, you've seen the picture (how many times?), you've probably read the pocketbook and have eagerly devoured all our features about it. And still you demand more! So we've created this Photo Memory Album for you! Enjoy!

A Nazi plane causes pain whether in South America or an Egyptian plain! As Indiana Jones discovers to his dismay.



Indy heard about Arabian Knights but he didn't know Arabian Days could be fraught with such Danger!



One of the hi-lites of the film revolves around Indy Jones' independence in this Revolver Shot.

THE VALIANT SAVIOR



In the end, heroism triumphs over villainy and Indiana Jones becomes indelibly enshrined.

RS OF THE LOST ARK



in our memories as he saves the Ark from the dark forces of Hitler's henchmen.



We'll bet these 2 fotos bring back memories to you of a roar of laughter from the audience when the Badnik in Black planned to attack Indy with his Super Scimitar and Indy just went, "Aw, shucks!" and took out his pistol and plugged him!



In the Cause of the Ark, Indy isn't afraid to get his feet wet.



The lasttime we showed you a foto of this Very Happy Fella we called him George Lucas. Just testing. Of course, as many of our eagle-eyed readers pointed out, 'tis STEVEN SPIELBERG. (By the way, readers: the eagles would like their eyes back.)



The Nazi megadork who reminded many filmgoers of the late Peter Lorre in his heyday of villainy.

After so many close shaves, how come Indy Jones still has such a ragged beard? If you find out, let us Noah.

ark vader meets **DARTH RAIDER**



Nazis menace Indiana Jones on the streets of Cairo.
This calls for a good catnipractor!

DID THAT TITLE grab your attention?
Good.

You might not think we would sink Solo as to trick you into reading an article that is not about STAR WARS or THE EMPIRE but you have to Han it to us that we piqued your interest to the point of your now finding out that you are going to read about:

RAIDERS OF THE LOST ARK

YES, the Great New Supernatural Adventure created for your fantastic entertainment by the incomparable team of LUCAS & SPIELBERG.

A winning combination either way.

And with Harrison Ford "aboard" the Ark, who could ask for anything more?

(Well, maybe YOU could, because you're greedy! You'd probably like to see Carrie Fisher included in the cast as a Mayan Princess named Princess Maia. And a droid named CE3K? And an alien named 2-BAKA?)

some ark off (son of sam arkoff)

The story goes like this:

1936 . . . and World War 2 is on the horizon. (Better it should have stayed a Lost Horrorizon.)

A crazed quest for international power has begun.

The Nazis, who will live to bury millions, begin to dig in Egypt.



A Brobdingnagian boulder barrels down on Indy Jones, threatening to cut short his career as an archaeologist. Asked how he would have felt if the boulder had caught up with him, Indy replied, "I would have felt."

Why?

No, not for the mummified corpse of Boris Karloff as Im-ho-tep.

Or the dehydrated remains of that other Kharismatic corpse.

Or the Moie People.

Or a sand witch.

No, they are seeking the light of Creation itself—

The Ark of the Covenant!

hitler's mad hope

At the time the film opens the Ark is lost but Hitler is determined that his minions shall find it.

Carl Denham had to find Skull Island.

Jason had to find the Golden Fleece.

Keir Dullea had to travel clear out to the outer reaches of the solar system in search of the enigmatic Monolith.

Professor Challenger, thru thick & din (dinosaurs, that is—49 of 'em!) had to find the Lost World.

And knights of the calibre of Excalibur were determined to find the Holy Grail without fail.

a mighty no-no

But the Ruler of the Reich must *not* find the coveted Ark, is the decision of the US military minds, for, armed with this sacred religious relic, Hitler would be imbued with invincible powers.



Indiana Jones (Harrison Ford) gives chase to the German truck carrying the sacred Ark of the Covenant.



In a Cairo cantina, far from Mos Def, Indy has a heated debate with hated Rene Belloq.



George deeply engaged in thought, dreaming up some Lucas-pocus.



Some people have a hole in their head. This joker has a hole in his hand.

He'd be more monstrous than Frankenstein's monster. (So what else was new?)

More deadlier than Dracula. (Well, he gave the world its bloodiest war.)

Stronger than King Kong. (But who would want to ape him?)

Only one man might be able to halt Hitler.

who?

Could Tarzan tame Hitler?

No.

Doc Savage ravage him?

No.

This was a job for Superman?

Getting warm.

Han Solo comes from another Galaxy and a different time to enact a swashbuckling soldier of fortune named Indiana Jones.

Fortunately, he turns out to be a good soldier.

Even while quick-frozen in a block of Carbonite, Star Warrior Harrison Ford manages to thaw himself out long enough to thwart the Hitlerian Empire from striking gold.

cool whip

Armed with a bullwhip, "Indy" sets out coolly to give the Nazis a hot time.

With the future of civilization depending on his broad shoulders & his heroic actions, he journeys from Nepal and Cairo to the Mediterranean. Not quite as far as from Tatooine to Hoth but a sizable hop by Earth standards.

En route he must:

Avoid poisons...

Dodge snakes...

Elope traps...

Fight power-crazed villains...

Upset mad ambitions... And battle Boba Fett.

a fett worse than death

Boba Fett—?!

Just wanted to make sure you were awake and paying attention.

There's a bounty-full article about Boba elsewhere in this issue.

Now... back to Indiana. The hero, not the state.

Indy encounters Lost Cities but not lost opportunities. He makes the best of every opportunity in true heroic fashion.

Indy contacts his old professor, Dr. Abner Ravenwood, who has the headpiece of the staff of Ra—the artifact which has a crystal within it which, held above a map of the lost city of Tanis, will reveal the precise location of the tomb containing the Ark.

At the same time Indy finds Ravenwood, he meets his daughter, Marion, and henceforward the pair match wits against Rene Belloq, a devious & cunning archeologist in the employ of the Nazis.

flash! gorgon!

Belloq gets possession of the Ark and plans to



Down...down...down...past giant statues into dark & murky depths goes Indiana Jones, a man on a rope with a thousand slithering snakes at the other end. At his rope's end!

send it to Berlin but he doesn't realize the artifact's power is like that of the Gorgon's head:

One may not look upon the power within the Ark and live!

snakes & skeletons

The Academy Award-winning Art Director Norman Reynolds (STAR WARS & EMPIRE STRIKES BACK) designed several of the most massive set-sever conceived for an adventure film. Involved in one of the sets was a room within the tomb which contained well over 6000 poisonous snakes slithering on the ground. The actors were wearing special boots and a doctor with an anti-toxin was handy at all of the shootings.

Also constructed for the chamber were over several hundred human skeletons—those foolhardy ones who dared enter the tomb before.

One of the more interesting sets was the Temple of the Chachapoyon Warriors, where Bellog rigs all sorts of devices & traps to surprise & stop Indy. Within the set of the Temple, Spielberg decided to use real tarantulas and have them affixed to the clothing of Harrison Ford.



The American archeologist & Arabian foe fight way back in 1936.



When Maid Marion whimpered "I want my mummy?" she didn't mean that literally. Scores of scores.



After the Ark of the Covenant had been hauled up, things didn't go too well in the Well of Souls.

Also awaiting Ford were poisoned darts triggered to fire by the breaking of a beam of light.

And great stone doors with grinding steel teeth.

final facts

To some, time is the ticking of a clock or the passing sun marking still another calendar day. But to others time is something to be discovered by the secrets buried deep within antiquity. Such is the case with Dr. Indiana Jones.

RAIDERS is Harrison Ford's 4th starring role for producer George Lucas.

The strange & fantastic collaboration of Lucas & Spielberg (friends for 11 yrs.) came about when they were vacationing in Hawaii. When Lucas learned how successful his space adventure film had become, visions flashed thru his mind of his early filmmaking days when he idolized the serials. In fact Don Glut (EMPIRE STRIKES BACK novelizer) recalls, "I used to sneak into the screening rooms at the USC film school late at night to run the old serials and George was bound to be there."

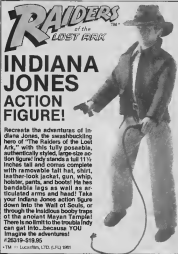
Providing the first RAIDERS OF THE LOST ARK film is successful, George has 2 more "chapters" he might continue with.

Lucas really made RAIDERS because he wanted to see it. He thinks you will too.



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Be the supreme Jedi Master in your neighborhood when you wear this striking Yoda Cap, based on the loveable sage from THE EMPIRE STRIKES BACK! Cap comes in adjustable adult and child sizes in an array of colors, with soft, sculptured velour ears, tufts of authentic hair, and featuring an embroidered YODA patch! When ordering, please specify adult or child size and color. Adult colors: green, yellow, red, royal blue, black, and maroon. Child colors: green, yellow, red, and royal blue. Order now! #26316-\$14.95



Recreates the adventures of Indiana Jones, the swashbuckling hero of "The Raiders of the Lost Ark," with this fully poseable, authentically styled, large-size action figure! Indy stands a full 11 1/2 inches tall and comes complete with removable felt hat, shirt, leather-look jacket, gun, whip, holster, pants, and boots! He has bendable legs as well as articulated arms and head! Take your Indiana Jones action figure down into the Well of Souls, or through the insidious booby traps of the ancient Mayan Temple! There is no limit to the trouble Indy can get into...because YOU imagine the adventures! #26319-\$19.95

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AN EXCITING NEW BUCK ROGERS FLIGHT HELMET AND STARFIGHTER SET!

BUCK ROGERS FLIGHT HELMET AND STARFIGHTER SET. Soar into space wearing the official Buck Rogers Helmet! This colorful red, white and blue helmet is made of durable plastic with an adjustable liner so one size fits all, accurately detailed transmitter and receiver so you can maintain contact with your allies, and unobstructed vision so you can keep an eye on enemy vessels at all times! And that's not all! This exciting kit includes a Starfighter model, standing fully 5" tall in striking silver, meticulously detailed! An accurate replica of the Starfighter that Buck Rogers pilots in the incredible TV series! And there's more! You get an official Buck Rogers insignia pin in full, blazing color that you can proudly display on your shirt or jacket! With the insignia, and the helmet buckled on, and the Starfighter at your command, you can be master of the Universe! Don't wait! Order yours today! #22285 - \$15.95

a titanic smash

CLASH OF THE TITANS

harryhausen
animates
again





Gorgon or Medusa, whichever way you look at her, you shouldn't! She gave a bad name to the dice game: snakes eyes!

A WILD WIND whips writhing waves into a foamy frenzy. Mysterious cloaked figures stand by a pounding shore.

Acrisius, the Tyrant of Argos, issues a grim command. "Take her!" he cries, "this guilty daughter of mine! Take Danae and her accursed son Perseus and abandon mother & babe to the avenging sea!"

Danae, screaming & struggling, is forced with her child into an ark-chest, the lid is bolted and the vessel with its living cargo is tossed to the merciless raging sea . . .

The ruler & his minions depart.

A lone seagull witnesses the doomed ark pounded by the waves.

The bird flies heavenward. To the top of Mt. Olympus, home of the Gods.

The gull flies in front of a curtain of living laser light.

The shadow of the gull enters a luminous vortex. Faces forward. Metamorphosizes into the figure of . . . a man! A man with wings.

The wings dissolve into robes. As smoke & mist swirl round him, the man moves toward us and we behold Poseidon, God of the Sea.



Watch out for the Wild Men of the Weirwood!



The capture of Pegasus, the beautiful Flying Horse. Not since MIGHTY JOE YOUNG such an animation lasso scene!



Setting up a shot with the two-headed dog. The dog is a model, the temple is real and rear-projected.



The Unholy 3 of Antiquity. Wicked Witches stirring up trouble.

To the assembled gods & goddesses, Poseidon relates of the cruel action of King Acrisius.

Poseidon's father, Zeus, God of Gods, erupts in fury. "A cruel & ruthless crime! Blasphemy! A hundred good deeds cannot atone for one act of murder. This is a contemptible, an unforgivable act of blood! Acrisius shall be punished!"

Zeus commands his son to create hurricane & tidal wave and direct them against Argos. "Destroy Argos! Make certain not one stone stands, not one creature crawls!"

"Let loose the Kraken!"

"Let loose the last of the Titans!"

Such is the breathless opening of the new long-awaited Harryhausen animation adventure, CLASH OF THE TITANS, now opening all over the United States.

THE CAST

PERSEUS	Hero-son of Zeus & Danae
ACRISIUS	Tyrant of Argos
DANAE	His Daughter
AMMON	Playwright
CASSIOPEIA	Queen of Jeppa
ANDROMEDA	Her Daughter
CALIBOS	Lord of the Marsh
STYGLIAN WITCHES	Blind & ancient
THETIS	A Sea Goddess
POSEIDON	God of the Sea
ZEUS	Father of the Gods
HERA	His Wife
ATHENE	Goddess of Wisdom
APHRODITE	Goddess of Love
HEPHAESTUS	The Smith God
THE KRAKEN	Sea Monster (DYN)
THE VULTURE	Dynamodel
PEGASUS	The Flying Horse (DYN)
FOREST SCORPIONS	Dynamodel
MEDUSA	The Gorgon (DYN)
DIOSKOLOS	Two-Headed Wolf-Dog
CHARON	The Ferryman
THE CREATURES OF THE MARSH	
BUBO	The Owl of Bress (DYN)
THALLO,	(
PHILO,	(
CASTOR,	(Perseus' Escort
MENAS,	(
& SOLON	(
A SWAMP HUNTSMAN	Henchman of Calibos

feet of clay

Zeus picks up a clay statue of Acrisius. His powerful fingers tighten around the clay. Far away, below the clouds in Argos, Acrisius cries out as he is seized by a mysterious violent pain. Centuries later Bela Lugosi would repeat the process with a whittled doll in WHITE ZOMBIE...

While under the sea surrounding Argos a monstrous movement is taking place. Something is moving behind a time-encrusted cage-door green with weeds, amorphous spongy growths, brown barnacles, great mushy polyps.

Like the last breath of a drowning brontosaurus, a barrage of bubbles burst forth from the cave-like entrance. As they strike the giant metal



ZEUS



ANDROMEDA



PERSEUS



APHRODITE



AMMON



THETIS



Bubo the Golden Owl, a mechanical marvel remote-controlled. A fine feathered friend who helps Hamlin heroically.



Perseus, you are in Big Trouble. One look at Medusa down the hall and you get stoned the PERMANENT way!

bars of the cage door, they burst. And simultaneous with their bursting we hear a sound to freeze the marrow: a horrendous gurgling roar.

The screen fills with bubbles & turbulence.

Dimly seen undulating thru the murky depths is something huge & monstrous. Immense & fearsome. A monstrosity of nature, an amphibian freak of the reptile family, a colossus of the deep somehow bearing a grotesque human quality that is repellant and . . . totally terrifying!

May the Gods help us, we have come face to face (?) with—the *Kraken*!

4 lustrums later

20 years later Perseus finds himself half-naked in a despairing, decaying city.

Joppa.

He meets a man—Ammon—who tells him, "This city is moribund; the whole Kingdom is under a curse. Everyone goes around muttering 'Call no man happy here who is not dead!'"

From above Zeus observes Perseus' plight and before that night has passed vows that he shall have a sword, a shield & a helmet. At dawn Perseus has been transformed into the epitome of a royal Prince.

The sword, he finds, possesses magical qualities. It is made of no ordinary metal. It is capable of slicing thru marble as tho it were moldy cheese.

And the shield. Ah, yes, there is something special about the Shield. But *all* the wonders of CLASH OF THE TITANS are not to be revealed in this feature—you must see the picture and revel in its wonders for yourself!

si, si!

SEE Perseus become an Invisible Man!

SEE the Monstrous Vulture!

SEE the Astral Andromeda!

SEE Pegasus, the Winged Horse!

SEE the odious, the satanic Calibos, described by the screenplay's scripter Beverly Cross as "a deformed, fiendish mutation: part human, part satyr. A grotesque face, horned & with Pan-like ears. One human leg & foot; the other, the leg & hoof of a goat. A creature of nightmare. In one hand he flourishes a long whip. On a finger of the other hand he wears a heavy ring adorned with a single, perfect pearl. In the shadows flanking his grisly throne, fashioned of antlers & bones—human & animal—are the scarecrow figures of the Swamp Huntsmen—gaunt, haggard creatures dressed in foul & shapeless furs & skins."

SEE the Swamp Creatures!

SEE the Stygian Witches!

SEE Bubo, the Robot Owl!

SEE the Gorgon's Head!

SEE Charon, Ferryman to the Isle of the Dead!

SEE Dioskillos, the Giant Wolf-Dog!

SEE More—Much More!

SEE if this isn't the Animasterpiece from the Animaestro that you've been waiting for!



Perseus (Harry Hamlin) and Calibos (Neil McCarthy) are bitter rivals for the princess Andromeda in MGM's "CLASH OF THE TITANS", a spectacular fantasy-adventure.

PRONUNCIATION OF PROPER NAMES

PERSEUS	PERSE-USE
ACRISIUS	AK-WRIS-EE-US
DANAE	DYE-NYE
AMMON	AM-ON
CASSIOPEIA	CASS-EE-OHPAY-AH
ANDROMEDA	AN-DROM-EDD-AH
CALIBOS	KAL-IF BOSS
THETIS	THET-ISS
POSEIDON	POSS-EYE-DON
HEBA	HERE-AH
ATHENE	ATH-SEN-EE
APHRODITE	AFRO-DYE-TEE
HEPHAESTUS	HEFF-EAST-US
PEGASUS	PEO-UH-SUSS
MEDUSA	MED-USE-AH
CHARON	CARE-ON
BUBO	BOO-BOW
THALLO	THAR-LOW
MENAS	MEE-NASS
CYCLOPAX	SICK-OR-AX
SERIPHOS	SARE-IF-OSS
JOPPA	JOPP-AH
PHOENICIA	PHONE-EE-SHE-AH

END



Perseus conquers the terrifying Medusa.

kryptonians battle to the death in--

SUPERMAN 2

Part 1
of the
SUPERMAN 2
story!

Faster than a speeding bullet!
More powerful than a locomotive!
Able to leap tall buildings in a single bound!

Add to that famous list—

Barely able to save Metropolis from the destructive might of three Kryptonian supervillains!

That's the plot of **SUPERMAN II**, and we can promise you this: rarely has the screen seen as much spectacle and action crammed into a two hour motion picture!

au revoir, paris!

Terrorists are holding the Eiffel Tower, the most famous landmark in all of France.

With them: an atom bomb!

Either their demands are met, or the city will be reduced to radioactive rubble.

Unfortunately, the elevator in which the bomb is stashed snaps, and the warhead rushes to the ground. When it strikes—

But Clark Kent learns of the trouble in New York and speeds across the Atlantic as ...
SUPERMAN!

He catches the elevator and flies it into space, where the bomb explodes harmlessly. Or so Superman thinks! In fact, the detonation is one of the most important in the history of planet earth!

terror trio

In the first Superman film, Superman's father Jor-el banished three villains to the Phantom Zone, a limbo in which they lived as disembodied spirits.

The three were—

Ursa, a woman who hated all men but one!

Now, a mute of brute power!

and *Zod*, the leader of a proposed rebellion against Krypton, and the man to whom the other two are devoted.

Superman does not realize that the nuclear blast has opened the Phantom Zone and released

the Kryptonian villains. And, being from the alien world, these three have the same powers and extraordinary abilities on earth as Superman!

They test their strength on the moon, by killing a trio of astronauts on an Apollo-like lunar mission.

Then *Zod*, *Non*, and *Ursa* head for earth.

Their first bit of evil-doing is to toy with a sheriff and his deputy, before moving into his rural town and declaring themselves the masters of the planet!

The army moves in to try and stop them. In the space of but a few minutes, the three Kryptonians have not only decimated the army and its machines, but smashed the village beyond recognition.

They tell a camera crew from a local TV network that their next stop is—

The White House!

dinner for two

Meanwhile, Superman is oblivious to all of these dastardly goings-on.

He and Lois have admitted their love for one another, and are having a quiet, candle-light dinner at the Fortress of Solitude in the Arctic.

What's worse than Superman's ignorance of current events is the fact that, for Lois, he uses Kryptonian science to take away all of his powers, irrevocably.

Superman is now a not-so-super man.

An ordinary mortal, who can be hurt and who can bleed, as both *Sapes* and the audience learns when Lois and her lover leave the Arctic and enter a diner. There, a tough beats Clark to a pulp, and there's nothing he can do to protect himself.

It is at the diner that Superman and Lois learn about the Kryptonians.

What has happened, in the interim, is that *Zod* has taken the President of the United States prisoner; through hasty negotiations with other world leaders, the President has turned over all authority on earth to *Zod*.

He is master of the world!



Perry is White with fright as the Unholy 3 seek him out in the offices of The Daily Planet.

Clark/Superman is astonished! Lois tells him he must return to the Fortress and find some way to get his powers back.

The mortal hero agrees.

go north, young man

Whereas before, Superman could fly to the Arctic, now he must walk.

Through a blizzard, no less, all the way to the North Pole.

In the meantime, Zod and his cohorts have not been idle. The tyrant had vowed vengeance against Jor-el and his heirs, and he seeks to enslave Superman. Problem is, he doesn't know how to find him.

Enter a scene-stealer from SUPERMAN—Lex Luthor!

The archvillain comes to the White House and tells Zod that if "his fullness" will permit him to rule Australia, he in turn will deliver Superman.

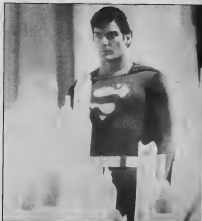
Zod agrees; cut to Metropolis.

The supervillains smash their way into the Daily Planet. There, after all but destroying the newspaper offices, they corner Perry White and Lois Lane in the editor's office.

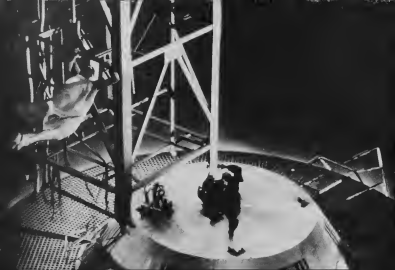
Zod gives the command:

Kill White, take Lois prisoner.

Ursa and Non move in to execute his orders.



The Man of Steel contemplates how he'll iron out his vexing new problems.



Superman finishes the job King Kong started in 1933: he rips off the top of the Empire State Bldg!

There appears, at last, to be no hope.
Is villainy to triumph, and good to perish?

look, up in the sky!

Since SUPERMAN III has already been announced, it is no surprise to learn that the Smallville Wonder arrives in time to save the day.

We won't reveal how (not here, anyway; those of you who can't wait for the film can look at the full filmbook in our companion publication FANTASY SPOTLIGHT).

What we *will* reveal is that the battle between Superman, Zod, Non, and Ursa is one of the most spectacular sequences ever put on film.

The foursome duking it out over the skies of Metropolis, throwing each other through skyscrapers, hurling busses at one another, and utilizing powers not seen in the first Superman film, such as—

Superbreath!

Heat-vision!

Invisibility (a new one in the Superman repertoire!)

And a magical, mystical "S" symbol which Superman hurls through the air like a Kryptonian frisbee!

The fight rages from the great city to the desolate locale of Superman's Fortress.

In short, it must be seen to be believed. And even *then*, you may not be convinced that anyone

was able to capture such wonderment on motion picture film!

super cast

The stars who appeared in the first film are back, and turn in superb performances all!

Christopher Reeve returns as Superman!

Margot Kidder is Lois Lane!

Jackie Cooper repeats as Perry White!

Terence Stamp is brilliant once again as General Zod!

Gene Hackman is as corny as ever as Luthor!

Valerie Perrine and Ned Beatty are in top form (though only briefly) as Eve and Otis, the sidekicks of Luthor.

Also: Non, Ursa, Jimmy Olsen, Superman's mother Lara, and others reprise from the original film.

The new addition, of E. G. Marshall as the President of the United States, is quite good as well.

Terence Stamp told FM that Zod may return in SUPERMAN III. If not, the producers have a huge number of supervillains to choose from, including the popular Brainiac and Mr. Mxyzptlk.

Christopher Reeve has told us that he will be returning as the Man of Steel.

So—watch FM as the months roll by, when in June of 1982 SUPERMAN III goes before the cameras!

END



In his arctic retreat, Superman faces a great challenge: to save earth from the threat of powerful aliens with alien powers.

THE STAMP OF ZOD

Part 2
of the
SUPERMAN 2
story!

*an interview with the
most powerful evildoer
ever seen on the
motion picture screen*

Recently, FAMOUS MONSTERS had the opportunity to chat with Terence Stamp, the actor who plays the infamous and regal Kryptonian villain General Zod in the current super-hit SUPERMAN II.

Like his screen counterpart, Stamp is an intense actor who takes his profession, and any discussion of it, very seriously. Whether or not Zod returns for SUPERMAN III, which goes before the cameras in one year—indeed, at the moment only Christopher Reeve is committed to the project—Stamp can soon be seen in the fantasy film MONSTER ISLAND, based on a work by Jules Verne.

FM: We know that Richard Donner, the director of SUPERMAN I, shot a portion of the footage for SUPERMAN II—yet Richard Lester is credited as the director. Can you explain who did what, and why Lester was brought in for the sequel?



Wonder who ironed the "S" onto the shirt of the Man of Steel?

STAMP: Well, there are a lot of things to be taken into account. When I was initially approached about the films, there was a very special group of people who were involved. The two scripts were very, very good and they were conceived as a two-part saga, which would absolutely end with part two. It was structured in that way, there wouldn't have been any way to go to part three. The director, Richard Donner, had a very clear vision of what he wanted to do, and he just persisted with that vision. Well, he wound up in a position after a while where the producers wouldn't speak to him. They just wanted to get the movies rushed and made for their original budget, which was eight million dollars each. And Donner just continued doing what he wanted to do.

The result is that we were all formed into a very tight-knit group on the artistic end of it, to withstand these tremendous pressures from the material end of it. We would accept nothing less than excellent. And when we had spent thirty-six million dollars, shooting the two films simultaneously, it was decided that we would postpone part two and finish part one. At the point I finished, as I only had a few minutes in part one anyway. So the movie came out and was an incredible success, and was also an absolutely extraordinary movie. The first of its kind, from a qualitative point of view.

Then, the key artistic people were either fired or died. The great cameraman Geoffrey Unsworth and the set designer John Barry both died. The script was rewritten to get the film finished more economically, and to leave a corner open so that if in fact SUPERMAN II were another golden egg, there could be many more.

Part two lost something as far as I was concerned. Obviously, it had been meant to be a kind of complete story. Then, also, there wasn't the kind of stringent flavor to it because Marlon Brando was cut out, to weaken his case for payment against the producers. So the film became a more ordinary experience... unlike the first part which had been extraordinary.

I think this version is going to be a spectacular commercial venture (Editor's note: Stamp's prediction has proven correct, as the opening week of SUPERMAN II shattered every existing box office record). However, for me, part one paved the way for us to do something commercial and meaningful. Part one contained really very many things that you could ponder upon.

FM: How much of the second film was actually shot by Donner?

STAMP: About two-thirds had been shot, but because of the way part two was restructured, it



Superman brings supervillain Zod almost to his knees.



"Tube be or not tube be..."

was necessary for us to revisit more. Only about half of the original footage shot by Donner was used.

FM: Did your character change dramatically in the rewritten script?

STAMP: Because the action was different the theme was different, and so my part played differently. The original screenplay was really very witty, and contained some very exciting scenes between Zod and Superman. But when the plot changed, there was much more emphasis put on the love story. In the original script, the warhead which Superman pushed into space in part one was the explosive which blew the villains out of the Phantom Zone. That whole thing of Superman rescuing Lois Lane from the Eiffel Tower was just a repetition of all the other times Superman rescued Lois. So the villains would have gotten into the film right away, originally. Also, originally, they were a lot tougher. There was a diabolical quality to them that could be seen, visibly, as the men and women of Krypton were wiped out. In this film, they ended up just like three-leeks, with General Zod the most diabolical and therefore the most powerful.



The Super Man & Lois Lane.

Also, scenes were shot between Zod and the character Marlon Brando played, which gave it a lot of kind of high science fiction points in the movie. It was the father which originally explained to Superman about the dangers of these characters. I don't want to seem that I'm caving, because it's out and SUPERMAN II is still a live motion picture. It's just that the end result is a lot different from the original concept.

FM: What was your mental attitude toward Zod?

STAMP: Although we were filming what was 'just a comic book,' it wasn't 'nothing.' It was a very big deal to me. For one thing, everyone who had ever read a Superman comic book would come to see this film. We couldn't let them down. Also, we had to play it seriously because people who enjoy Superman take him seriously. That's what the audience expects, and one does not want to let an audience down.

As for playing Zod, intellectually, a genuinely powerful man can afford to be gentle, like Superman. He doesn't need to prove anything to anybody, he's confident. Zod isn't like that, which is why he's an archvillain.

FM: You did play a few scenes with Marlon Brando in the first film. How was it to act with him?

STAMP: He was very good with me. He seemed

a little embarrassed because he can't remember lines. Gene Hackman was also very nice and very friendly.

FM: Did Brando take the film seriously?

STAMP: When he realized that I was really taking it seriously, he was absolutely with me.

FM: You played Dracula on the stage in England, in the part rediscovered by Frank Langella. The critics, however, were most unkind. How did you react to that criticism?

STAMP: You take away the rings that people can put hooks into. If I'm ambitious, that's a very strong ring there, there are all kinds of hooks which can be put into that. It makes me extremely vulnerable to say to myself, 'I really want my Dracula to be good, and want it to be recognized by everybody. I want people to be fighting to get in every night.' If I don't have that want, if I'm doing Dracula because it genuinely interests me, the critics can't have any effect. When you react to them, that's when you give them a sense of accomplishment.

FM: Do you think that SUPERMAN II has any real value, in a social sense?

STAMP: I think that's giving a bit too much weight to fantasy. An individual may realize that greed and jealousy and hatred aren't things to make his or her own existence any better or more peaceful. Anyway, good and evil are relative. People who identify with Superman don't want to be super so they can go around helping everybody. They want to be Superman so they can do what Zod is doing.

FM: What is your most vivid memory of the Superman films?

STAMP: That they were tremendously hard work. It's physically painful work, being rigged for lying on wires and things. It's also terribly tedious work, because you're sometimes waiting around for days for these rigs to be set up. All in all, it's a curious kind of masochism just to get paid, so one really needs something else, must like the part and look forward to going to the studio.

END



Ursa & Zod agree it's no-Non-sense time. This trio of intergalactic criminals would curdle the milk in the Milky Way!

you kent afford to miss

SUPERMAN 2

Part 3
of the
SUPERMAN 2
story!

COMIC STRIP territory. For such a light, pleasant excursion into "Funnyland," SUPERMAN II is surprisingly serious. That doesn't prevent it from being well-told, old-fashioned fun, for that's what it primarily is. Tho its range of emotion & character is much broader, more convincing, & sympathetic than the previous film, it never pretends to be anything more than a relaxing, comfortably enjoyable 2-hour pastime.

More humanity is conveyed in this SUPERMAN than the last one, as the Man of Steel must choose between giving up his immortal powers to be with Lois Lane always, or helping humanity against troubles of all sorts. It's a very simplistic conflict for sure but director Richard Lester & his cast get as much honesty of emotion as they can out of it, without being gooey or sticky-sweet in sentimentality.

unholy 3

The foes this time are far more formidable & destructive than before, as the 3 outlaws from Krypton are freed from their crystal space prison to wreak havoc on Earth. They take over the White House and threaten to rule all the Earth, led by the insidiously mean & evil General Zod, who also seeks to combat and triumph over Superman.

normal man

Meanwhile, Lois has discovered Superman's identity by accident and he begins to fall in love with her to the point where he's willing to sacrifice everything. In his distant icy retreat, Superman sheds all his supernatural powers and begins a more normal relationship with Lois.

lex vexes zod

Lex Luthor is also on the prowl, escaped from prison, and making a deal with Zod and his 2 cohorts in crime to help them locate Superman if they'll put him in charge of Australia. This time

Superman flags down all criminals in his unending crusade for truth, justice & The U.S.A.

All titles in this article ©1982 Warner Inc. PMS.



A clash of titans as villain tangles with super man in SUPERMAN II.

Lex is the underling villain, not the foolish and incompetent clown that he was in the last film.

clash of the quartet

It all culminates in a spectacular battle in New York City, with Superman fighting a constant tug-of-war between his 3 enemies. Buses are thrown, cars explode and billboards shatter in a very long & exhausting brawl that finds them an equal match in strength.

The final confrontation at Superman's retreat is deliberately anti-climactic & sudden but Lester's direction displays such a firm, sure & steady control thruout that it's not an annoyance. He knows just when to be serious with the story and when not to be, without overdoing the charm, humor & romantic elements within it. This is therefore a much smoother & more consistent picture than the previous one, aided by a tighter & more imaginative script construction.

All the performers are superior, with Christopher Reeve conveying more natural & heartfelt emotion as both Superman & Clark Kent, and Margot Kidder considerably more restrained, believable & affecting as Lois. Even Gene Hackman makes Lex a much less hammy, more straightly humorous bad-guy.



The Fortress of Solitude isn't so solitary with Lois Lane there to toast the future.



For your scrapbook of Pindown fotos, this trio of Intergalactic Villains: Francer, Dancer & Nod-cops, None, Urra & Zod.



It's crystal clear the badniks are up to no good.

But Terence Stamp impressively overpowers Lex & the others with his pure, 100%-proof venom as Zod.

The color is curiously grainy & washed-out, in a probable attempt at portraying the fantasy aspect in a realistic manner. But while this doesn't lend the film any real depth or resonance of style, anymore than the characters or story have, director Lester maintains the right lighter-than-air spirit to make *SUPERMAN II* a fanciful & sometimes unexpectedly touching diversion.

While the special effects are not too astounding, amazing or original, that doesn't matter very much. They service the movie well without overpowering the story and characters, as the filmmakers plainly intended. The execution of the effects is not as colorful & flamboyant as they were before but they have a much stronger comic-strip flair in this movie for the most part. But they're not the reason for enjoying it, as the characters prove to be more interesting than the visuals this time around.

—DALE WINOGURA

IRON-ONS



SUPERMAN MOVIE #25141—\$1.50

Two spectacular iron-ons. One with the Superman logo. Christopher Reeve, a rugged giant, and the great red sun of Krypton loom dramatically in the background! The other is a 5" x 7" sports-ster graphic iron-on of the famous Superman "S" symbol in red and yellow!



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SUPERMAN

UP, UP and
AWAY with SOME
of SUPERMAN'S
FAVORITE THINGS!

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From Superman, The Movie, here they are, the two biggest heroes and the two worst villains in the galaxy! Superman and his father Jor-El, Krypton's greatest criminal—General Zod and Earth's greatest criminal mastermind—Lex Luthor! All are fully articulated with movable arms, legs and head and all come with authentic cloth costumes that are tailored for snug fit in bright colors! All are 12 1/2" tall action figures!



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LEX LUTHOR #25168—\$14.95



TM

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Halloween II

THE TERROR CONTINUES!

by Jeff de Pao

JACK O'LANTERN
or
Jack the Ripper?

All Hallow's Eve 1978.
From the screen we hear a haunting voice:

*Black Cats & Goblins
And Broomsticks & Ghosts,
Covens of Witches
That Bother Their Hosts.
You May Think They Scare Me—
You're Probably Right.
Black Cats & Goblins
On Halloween Night.
Trick or Treat!*

As the excited voices & shrill laughter of prankish children in spooky costumes echo thru the darkened streets & byways of the sleepy town of Haddonfield, a hideous slaughter is taking place.

The malicious murder of his own sister by 6-year-old Michael Myers.

For 15 years Michael is confined in the Warren County Mental Hospital. And then, at 21, on Halloween Night, he escapes . . . and . . .

Goes home.

prepare the screen for horrorween

That was the heart-stopping scenario for HALLOWEEN, the most successful independent production of all time. It was a low-budget, high-quality film which brought 3 relative unknowns to the forefront of their crafts: actress Jamie Lee Curtis (THE FOG, PROM NIGHT, TERROR TRAIN, ROAD GAMES) and co-producers John Carpenter & Debra Hill (THE FOG, ESCAPE FROM NEW YORK).

Once again, this terrific trio has teamed up (or conspired, truth to tell) and on October 31st will confront squirming audiences all over the country with HALLOWEEN II, perhaps the most anxiously awaited sequel since THE EMPIRE STRIKES BACK.

As a sequel, HALLOWEEN II employs a unique concept, seldom utilized since THE BRIDE OF FRANKENSTEIN in 1935—it begins at the very moment the original concluded.

Co-producer/writer Debra Hill explained the unusual format while at a sound session in Holly-



Soon most of these people will be dead in *Halloween Hospital*.

wood: "What we've done is overlap the ending of HALLOWEEN with the beginning of the sequel. HALLOWEEN II opens with Laurie Strode (Jamie Lee Curtis) telling the children she's been babysitting to run down the street and get help. Then, if you remember, The Shape sits up in the background and attacks again, just as Dr. Loomis (Donald Pleasence) bursts onto the scene. He shoots The Shape six times, knocking him off the balcony and onto the ground below, only to later find that The Shape has disappeared. This is the point where the story line of HALLOWEEN II begins."

I'll curdle your girdle, Myrtle!

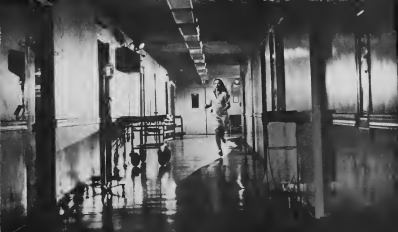
And a blood-curdling story it is! Michael Myers, his face hidden by a ghoulis, expressionless white mask, has refused to die.

The horror in Haddonfield has only just begun! Dr. Loomis (Donald Pleasence) & Sheriff Brackett (Charles Cyphers) continue their frantic search for the knife-wielding maniac, while the Sheriff continues to blame Dr. Loomis for letting the man go from the mental institution.

"This isn't a man, and I didn't let him go," replies Loomis, his voice trembling with uncontrollable fright.



A horrifying moment in the investigation conducted by Donald Pleasence while attempting to track down the killer maniac.



Run, run for your life! the murdering maniac is loose and in hot pursuit.



With bandaged hand & bandaged foot, Jamie Lee Curtis is in bad shape as Donald Pleasence suggests she take a pistol for self-protection.



Tense moment during midnight hours as 2 brave men attempt to find the fiend who is terrorizing Haddonfield.

While Loomis & Brackett are combing the dark streets, they spot a figure in a white mask following closely behind a group of trick-or-treaters like a shadow of death. The 2 men race toward the children, warning them to get out of the way and run for safety.

Just as Loomis is about to pull the trigger, a County patrol car screeches around the corner and slams into the fleeing suspect, knocking him onto the hood of the car and hurtling him against a parked van.

The van explodes in spectacular fashion.

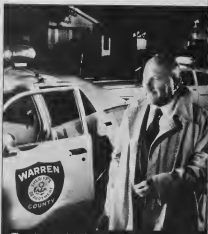
The special effects for HALLOWEEN II are greatly enhanced by the use of Dolby sound, a technique not used in the original. This improvement, combined with the extraordinary color quality achieved in the outdoor night scenes, makes HALLOWEEN II a technically superior film.

As the acrid odor of burning flesh fouls the air, Brackett is relieved to know that mad Michael Myers is dead at last.

But Loomis is not convinced.

Since 6 close-range gunshots were no deterrent, and he has not verified that the face under the sizzling rubber mask is Michael's, Loomis has his doubts about the demise of the Halloween Horror.

A dentist is called in to examine the charred remains and Loomis resumes his perilous hunt.



There is no truth to the rumor that Warren County is named after the Warren Publishing Co. just because so many ghastly things happen there!



A fiery crash that brings an end to the life of the Halloween Horror of Haddonfield...or does it?

trail of the demon

Further clues are discovered and the town is once again alerted to the deadly menace stalking the formerly peaceful streets.

The demonic trail is picked up at the local elementary school, where a crude drawing of a family is found with a knife protruding from the figure representing the sister. On the blackboard the word "Samhain" is etched in blood.

Loomis explains to puzzled officers: "It's a Celtic word meaning Festival of the Dead, an ancient ritual celebrated on Hallows Eve, October 31st."

survivor menaced

Meanwhile, Laurie Strode, the sole survivor of the crimson carnage in the original HALLOWEEN, has been rushed to Haddonfield Memorial Hospital for treatment of the dangerous wounds inflicted by her psychopathic tormentor.

Upon arrival, she pleads not to be given a soporific, fearing that if she's unconscious Michael will follow her there and this time succeed with his grisly intent. As a doctor graphically inserts the needle of the syringe into her arm, and she slowly drifts into darkness, Laurie's worst fears are soon realized.

Like a stealthy ghost, The Shape has slipped unnoticed into the confines of Haddonfield Memorial. No longer armed with his lethal butcher knife, he breaks into a supply room and selects hypodermic needles & surgical scalpels as his new weapons. There is no question that he has but one purpose this Halloween Night—kill Laurie Strode!

horror hospital--under-staffed!

In quest of his prey, Michael murders each member of the hospital staff until only Laurie is left, alone & terror-stricken. While she battles desperately for her life, narrowly dodging her attacker again & again, Dr. Loomis has made a startling discovery, which climaxes in the film's *trick ending* (it's really a *treat*!) What is it, you ask? You can find out on October 31st... Halloween Night... The night HE came home... and the night HALLOWEEN II opens nationwide!

flash!

In addition to HALLOWEEN II, horror film aficionados will be treated to an October 31st network telecast of the original HALLOWEEN, which will include new scenes filmed by John Carpenter especially for terravision!

END

Special thanks to M&M, Egan, Gable, Evans & Polka Ball for their cooperation & assistance in creating this article.

CLASH OF THE TITANS

CLASH OF THE TITANS BATTLE HELMET

ALL NEW
ITEMS!



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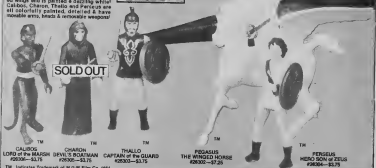
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in spotlight on -- **DRAGONSLA**

It's an era that only Conan the Barbarian could love! Or, if not love . . . survive!

It's the beginning of the Sixth century, a time when Celts, Angles, and Saxons are warring for the land that is now England.

It's a time of peril!

Of magic! Of . . . *monsters!*

urlanders' plight

A ragtag band of travellers led by a youth named Valerian (Caitlin Clarke) comes to the gate

of the castle of the old enchanter Ulrich (Sir Ralph Richardson).

Ulrich is the last sorcerer on earth, the only man who can still command the elements, cast spells, summon or exile spirits, transmute one object into another. He can also levitate things and see into the future.

The Urlanders have come to beg Ulrich for his help in a problem most dire:

"Our homes and our families are being ravaged by a terrible dragon," says Valerian. "No one has the skill or courage to fight him."



That's the spear-it, Galen!

AYER

A black and white photograph of a large dragon and its offspring. The adult dragon is on the right, with its head and front legs visible. It has a long, pointed snout, large eyes, and a mane of spiky scales along its neck. Its front legs are thick and covered in scales, with sharp claws. The dragonette (baby behemoth) is on the left, smaller and also covered in scales, with its head and front legs visible. The background is a rocky, mountainous landscape.

The dragon & its dragonette (baby behemoth).



The sacrificial maiden cowers before the terrifying prospect of being devoured by the dragon.



Ulrich the Enchanter (Sir Ralph) foresees his own imminent doom.

Valerian finds it almost as difficult to pronounce the monster's name: Vermithrax Pejorative!

Reluctantly, Ulrich consents to help the Urlanders.

But the best laid plans of mice and sorcerers are worthless if the sorcerer dies ... and that's just what happens before the band is able to return to Urland.

Instead, the travellers are forced to return with only the untried ... inexperienced ... but bold sorcerer's apprentice Galen (Peter MacNicol).

we're off to see the dragon!

Galen (no relation to the simian star of the TV series **PLANET OF THE APES**) is not quite alone in this matter of dragonslaying.

He has the magic amulet of his mentor!

And Galen's first feat of magic, upon setting foot in Urland, is to summon forth a colossal landslide, which buries the dragon inside its lair deep within a cavern.

But—there's a problem.

By turns, the dragon works its way from Galen's trap. With a vengeance, Vermithrax Pejorative smashes through the countryside, razing village after village.

Galen knows that he has blown it.

What's worse, the Princess Elspeth (Chloe Salmann) is selected by lottery to be sacrificed to the monster, to appease it.

Using his magic powers, and the strong arm of the blacksmith Simon (Emrys James), Galen forges a mighty lance!

Valerian, in the meanwhile, helps construct a fireproof shield using dragon scales.

With these two mighty weapons in-hand, the sorcerer's apprentice sets out for a duel to the death with Vermithrax Pejorative.

where there's smoke, there's vermithrax

But the task is going to prove far more complex than the stalwart Galen imagined!

For one thing, Vermithrax is but one of several dragons. Its children dwell in a lake of fire, which Galen must cross to reach the monster supreme!

For another, there are people who would just as soon see Galen fail as succeed!

However—there is one power, one incredible force which the youth will find at his disposal!

A power so great as to defy mortal or serpentine understanding!

And Galen will encounter it when he least expects it ...

The last time Walt Disney Productions gave us a sorcerer's apprentice was in 1940, when Mickey Mouse unsuccessfully tackled an army of ram-paging brooms.

Now, in conjunction with Paramount Pictures—their second co-production since last year's **POPEYE**—Walt Disney Productions presents—**DRAGONSLAYER!**



No, it's not a bird...not Rodan...not a terroedactyl...it's the flying dragon! Inset: an exclusive photo to FM showing the dragon's handsome profile!

Just to tease and arouse your curiosity a bit further, it should be pointed out that Dragon-slayer is not young Galen!

working for scale(s)

The man who plays the pivotal role of Ulrich in DRAGONSLAYER is one of the most respected actors in the world. Sir Ralph Richardson (who starred in the long-ago H.G.Wells SF classic THINGS TO COME) has been acting professionally for sixty years, though this is the first time he has starred in a monster movie! The eighty-year-old actor was, fittingly, dubbed a knight in 1974.

Young Peter MacNicol appears as Galen Bradwardyn, who must battle Vermithrax Pejorative. It is no help to Galen that Peter's real father is a member of the clergy, or that before he became an actor, Peter wanted to be a paleontologist and study dinosaurs. This film gave him the chance to study a giant lizard close-up.

Actually, Peter admits that facing the dragon was not the most difficult part of his role in the picture. As an apprentice sorcerer, he had to master sleight-of-hand tricks to perform in the film. "I hated magic when I was a kid," he admits, "because it's so frustrating not being able



Photo by Joe Puma

Closeup of the dragon. (Too close for comfort!)



The lass in the dragon's lair is about to meet Prince Sirici, alas!

to follow something that is obviously happening in front of your eyes." Now that he knows how it all works, thanks to tutoring by magician Harold Taylor, he finds it a most fascinating art.

clash of the titans?

It's unusual that two big-budget (\$14 million) films will appear in the same month with virtually the same plot.

That's what happened here
CLASH OF THE TITANS ... DRAGONSLAYER.

A princess in distress!

A young hero with magic weapons!

A marauding monster!

An ancient setting!



GALEN



VALERIAN



ULRICH



A dragonette finds the body of the recently deceased young lady to be a rare delicacy.

And one thing more: stop motion monsters!

Whereas the incredible creatures in **CLASH OF THE TITANS** were animated by the brilliant Ray Harryhausen, the demonic Vermithrax Pejorative was brought to frame-at-a-time life by up-and-coming stop motion stars Phil Tippett and Dave Bonnet, who work for George Lucas' Industrial Light and Magic Inc.

The miniature model was melded in the film with footage of a life-size mockup of the dragon, built the same size as the "real" monster: forty feet long with a ninety foot wingspan!

Ironically, **DRAGONSLAYER** was shot at the Pinewood Studios in London, at the same time **CLASH OF THE TITANS** was filming there as well!

In fact, Harryhausen paid a visit to the Disney/Paramount set on one of the days when the giant dragon model was being used. Thus, he was



In the stalactite stalagmite fire-water cavern of the dragon, young Galen (Peter MacNicol) is about to have a heated argument with the legendary cave-dweller.

present to witness the technicians turn on the gas for the beast to spit flame—and saw the intense heat incinerate the metal and plastic head!

But the special effects setback was overcome, and **DRAGONSLAYER** has emerged quite a remarkable film.

The miniature, baby dragons were all Yoda-like puppets operated by the talented people of the Lucas studio, with help from the Disney special effects team.

draggin' out dragons

So ... in the tradition of such classic dragon films as—

SIEGFRIED

THE MAGIC SWORD

THE 7th VOYAGE OF SINBAD (Harryhausen)

THE SWORD AND THE DRAGON

And **THE WONDERFUL WORLD OF THE BROTHERS GRIMM** (where a stop motion serpent menaced Buddy Hackett, who grabbed a sword and hacked it)—we now have

DRAGONSLAYER ... a modern-day ancient classic!



Sydney Bromley, who plays Sir Ralph Richardson's ancient retainer in the film, is felled by an unknown assailant's arrow.

werewolves of the world
unite in

THE HOWLING

FANS all have their favorite werewolf films. For some, the original WEREWOLF OF LONDON remains the best, with the late Henry Hull as the classic lycanthrope.

For some, no wolfman can touch Larry Talbot (Lon Chaney Jr.) as...THE WOLF MAN.

When color came to werewolf films with CURSE OF THE WEREWOLF, yet another favorite was born with the colorful characterization of Oliver Reed.

But, man & boy, your editor has got to say he never saw a werewolf *transformation* like that in the hair-raising last reel of THE HOWLING. You can really believe you see a man turning into a wolfen before your popping eyes.

things that go jump in the night

A darkling woods.

An isolated cabin.

Karen White (actress Dee Wallace), a young woman alone in the cabin.

Dead of night.

But something is living-out there, in the

forest.

Something feral, something...howling.

When an unearthly shriek pierces the still of the night, startling Karen out of her sleep, she sits bolt upright in bed, listening.

The strange cry is repeated. Again & again.

So Karen takes a flashlight and, being braver (or more foolhardy than you or I or Andy Hardy), goes out into the woods to seek out the cause of this eerie wail.

This was not a sensible thing for Karen to do. I'll bet you would have told her to stay inside and read FM instead, if she wanted to be (comfortably) frightened.

mighty joe dante

20 years ago a young teenager named Joe Dante submitted to FM his selection of those horror pix which in his youthful opinion were the pits. Prune pits. The bottom of the barrel. "Z" (for zilch) movies. In other words, Dante's Inferno-flicks that should have been consigned to the flames or thrown to the (were) wolves before they were made.

20 years later he found himself directing Rob-



Don McLeod joins the werewolf crowd in *THE HOWLING*.

by the Robot & Furry the Ackermanster in cameo roles in *HOLLYWOOD BOULEVARD*, and Cult Queen Barbara Steele in the eminently successful *PIRANHA* (which has spawned *PIRANHA 2*).

Now "Mighty Joe" has helmed *THE HOWLING*...which is overwhelming audiences with its eyeball-busting climax.

As *SCANNERS* is to sci-fi, *THE HOWLING* is to werewolf films.

knight's black agent

Famed film critic Arthur Knight has this to say, in part, about the picture:

If it's a full moon tonight, watch out for the werewolves in Avco Embassy's THE HOWLING. Thanks to young Rob Bottin's innovative special effects, which dominate the picture, the werewolves—human beings who are transformed into fanged & fearsome canines by the light of the silvery moon—aren't simply good old Henry

Hull or Lon Chaney Jr. with an abundance of crepe hair pasted to their brows & chops. No, before our very eyes without cutaways or (noticeable) lighting changes, most of the cast undergo savage & chilling transformations.

A psychic retreat in a remote encampment is presided over by TV pundit Patrick Macnee. Before the film is over, it's clear that Macnee has made plenty of converts, including John Carradine & Slim Pickens. By their teeth shall ye know them.

hurray for horrorwood

THE HOWLING has been called "a contemporary tale of a timeless horror."

"Exploration of the frightening, sinister world of that supernatural creature that stalks human prey."

"The best werewolf transformation scene ever done."—Ron Borst of Hollywood Silver Screen.

"An occult thriller."



Is It Baby Snooks? No, Elizabeth Brooks—transformed into a werewolf.



Shadow, Shadow, on the Wall, the Big Bad Wolf has come to call!



Robert Picardo undergoes man-into-wolfman transformation masterminded by Bob Bottin.

why werewolves?

Joe Dante, the film's director, told FM: "I was attracted to the property 'The Howling' by a couple of things. For one thing, it doesn't just imitate other horror movies. Imitation may be considered by many to be 'the sincerest form of flattery' but in horror movies it more often indicates a lack of imagination. Not so with 'The Howling'.

"We did a lot of research into the ancient folklore of lycanthropy and were surprised to learn how much of the information we automatically accept as fact is just the fiction of previous pictures. Movie myths. As seldom-used information was incorporated into the screenplay, the project began to acquire some important underpinnings.

"True legends are more frightening than made-up ones for movies.

"Don't get me wrong. I've always loved the way the movies handled werewolves. But the point is, we've already seen the old way. I thought it was time for something new."

And, with the assistance of screenplaywrights John Sayles & Terence H. Winkless, and with familiar faces like John Carradine, Kevin McCarthy & Dick (LITTLE SHOP OF HORRORS) Miller, and Rick Baker as Special Makeup Effects Consultant, and David Allen (King Kong Volkswagen commercial) on Stop-Motion and Doug Beswick on Special Mechanical Effects, he got what he was after.

Watch the telephone booth scene for a glimpse of famous fantastic film producer/director Roger Corman.

And—oh, yes—about Forry Ackerman's cameo. When you see a pair of nuns walking down Hollywood Blvd. and entering the Cherokee Bookshop, which is actually a well-known landmark that specializes in science fiction & fantasy material, watch out for your editor. Once inside the store, look for the poor man's Vincent Price, browsing. Pay particular attention when you see a closeup of a pair of hands (mine) laying down five Tarot cards. In the top righthand corner of each card is a letter of the alphabet. As the cards are laid on the glass top of a case of rare books, they spell out: S C I F I

Then the proprietor, played by Dick Miller, comes over, snatches the cards out of my hands and gives me a curt reprimand about playing around with the cards if I don't intend to purchase them, to which I react with a "What sort of a way to treat a customer is that?" look and walk away disgustedly to the background of the store, where I check out some books on the shelves that I might need to add to the Ackermuseum. Concentrate on my hands behind my back when I walk away from the camera and you'll see a couple of copies of a magazine you might recognize...

As we go to press we learn there's to be a HOWLING 2. Wolf! Wolf!

ENC

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it's an unlucky day,
all over again--

FRIDAY THE 13TH PART II



Is it the Elephant Man? No, this isn't a Mystery Photo so we'll tell you that it's Jason, groping thru the cabin window at petrified Ginny.

slayday the 1st...

Before we dive into the fresh doings at Crystal Lake, a reminder of the savage events which went before--

As though anyone could forget the mind-numbing mutilations of FRIDAY THE 13th...

Noble Ned, his throat slashed deep, all but beheading him!

Sparklin' Steve Christy, knifed and strung up like a side of beef!

Bouncin' Bill, pinned to the wall of a shed by arrows, looking every inch a human pincushion!

Mellow Marcie, searching for her boyfriend and finding, instead, an axe-swinging killer who buries a hatchet in her brain!

Those are just a few of the delightful demises delineated in the first film.

A film about Camp Crystal Lake, and the doomed counselors preparing to open it for the summer.

A film about the mad Mrs. Voorhees, who is behind the killings, avenging the death of her son Jason.

Jason had once attended the camp.

He was a happy, bright boy--whose life ended tragically.

He drowned when two of the counselors left him unattended on the lake.

His mother has been preventing anyone from reopening the camp ever since.

At the midnight hour of FRIDAY THE 13th,



Another triumph of macabre makeup art.



Your eyes will pop too when you see what she sees.



Just when they thought it was safe in the woods...



No, no, your psychiatrist recommended you try a little night life... not knife life!

the sole surviving counselor, Alice, manages to get her hands on a machete and decapitate the marauding mom...

The rotted, slime-covered Jason rises from the lake to drag Alice to her death, but she manages to survive-

Until now!

alice in murderland

Poor Alice (Adrienne King).

Ever since her terrifying encounter with Mrs. Voorhees and her sinister son, she's been at an emotional breaking point.

There's a new nightmare every time she closes her eyes-though it always revolves around the demented doings at Camp Crystal Lake!

Each night, in some new way, Alice has a vision of Mrs. Voorhees (Betsy Palmer).

The woman slashes at her!

Grabs at her!

Cackles at her!

Each time she appears, even in these grim visions, the madwoman makes one thing clear:

Having dispensed with seven of Alice's fellow counselors, she has targeted the young girl herself for-death!

Death, hideous and gruesome.

Fortunately for Alice's sanity, the dismal dream always ends the same way: with that swing of the machete which lops the head off the evil Mrs. Voorhees.

Unfortunately for Alice, the nightmares cause her to see the lunatic lady lurking in every shadow...her clutching, decomposed son ready to pounce from behind every doorway.

In a way, Mrs. Voorhees has had her revenge.

But whatever horrors the suffering Alice has conjured in her imagination-

Whatever bloody death she has seen for herself-

Nothing prepares her for the reality of what is about to happen.

Alice awakens one night.

She can't sleep, and no wonder: her repose has been visited, once again, by the demon of Crystal Lake.

Shaken and perspiring, she goes to the kitchen to eat, to take her mind off the past.

Alice opens the refrigerator, and in one heart-stopping instant, all the horror of the camp wells up in her again.

She stares in utter revulsion and fear at the shelf.

On it rests the severed head of Mrs. Voorhees.

The head that she'd cut from its body!

Alice doesn't have time to wonder how it got there, or why it's smiling demonically. Before she can say Jack the Ripper, an arm snaps out of the ice box.

It grabs Alice, holds her helpless!

Seconds later, an ice pick is thrust into her face. The pointed utensil cuts up through the base of her nose, and slams out the other side.



When Friday the 13th becomes Fear Day the Thirteenth.

Alice's eyes blood over, and at last her nightmares are ended...

return to-camp blood!

The time: five years later. The gore of FRI-DAY THE 13th has soaked into the earth.

Enter Jeff and Sandy.

Nice young kids, ready to begin their counselor training at what used to be Camp Crystal Lake.

With the happy couple in their souped-up truck is their friend Ted.

The trio's journey is interrupted when they encounter a large, dead tree limb blocking the road. Nearby: a paint-peeled sign which reads Camp Crystal Lake.

The newcomers poo-poo the legends of the so-called "Camp Blood". But their poo-poops might have turned to uh-ohs had they but known that watching their every move, listening to their every word is a prowler. In his heart, in his every breath is sheer, untempered blood lust!

Camp leader Paul begins his instructors' training sessions, warning his counselors about the dangers of the region.



Boys will be boys & cutups will be cutups. He wanted to be a gay blade—but this is ridiculous.



He tells them that bears are known to wander about, and have been responsible for many killings.

Paul's girlfriend Ginny takes the warning lightly, as do fellow-counselors Vickie and the wheelchair-bound Mark.

That night, over a crackling fire, Paul upholds an old camp tradition. He tells a chilling story. Only *this* one, he swears, is true!

Paul relates the story of Jason Voorhees' death, and how his drowned body was never recovered from the lake, on whose shores they are camped. He goes on to say that legend has it that Jason has been living on wild animals and vegetation for the past few years, waiting for a chance to avenge his mother.

Just as one of the listeners is snickering at the nonsensical story, a disgusting form jumps out at them!

False alarm—it's only Ted, dressed up in a rubber monster mask and holding a large spear.

Not-so-false alarm—from behind nearby bushes, the mysterious prowler has seen these shenanigans.

In fact, he's been about some shenanigans of his own!

Grizzled old Crazy Ralph (Walt Gorney), a survivor from the first film, has reached the end of his lucky streak!

He's been murdered, and hideously: a length of prickly barbed wire has been looped around his neck and tightened. If the strangulation hadn't killed him, the hundreds of messy holes in his neck would have!

curiosity killed the cop

Intrigued by the story Paul has told them, Jeff and Sandy disobey his orders, and decide to go poking around the area where all the deaths occurred...the infamous Camp Blood!

Sandy giggles nervously, flinching at every sound, grasping Jeff as the shadows which surround them seem to move.

Jeff pretends to be fearless, when in fact he's quaking in his shoes.

Reaching the grisly terrain, they are startled by a figure.

The killer Jason?

No, just a local policeman. He explains that this area is off-limits to everyone, and the couple leaves.

The lawman should have taken his own advice, though. For as he himself, overcome with curiosity, pokes around the lurid landmark—

Wham!

Seemingly from out of thin air, a hammer crashes heavily onto the officer's head.

Bits of skull fly about as the bone shatters beneath the blow, the hammer digging into his brain and spraying blood and gray matter all over.

As the twitching form of the policeman lays dying, one can hear from a nearby cabin the



Before Your Very Eyes, remarkable hours-long makeup session transforms Handsome Warrington Gillette into Glibbering Fiend Jason. From Bald Beauty to Hirsute Cutie in 4 Queasy Lessons!

echoes of a voice, coaxing the hammer-bearer on.
"Kill, Jason...kill him..." it commands.

sick nixes six

There's a full moon out as a group of counselors head to Brownie's place for a night of merriment.

The others stay behind at the camp.
Mistake!

One counselor, the tantalizing Terry, is out looking for her missing dog. Reaching the lake, she decides to go for a swim.

Spying on her is a playful lad named Scott, who runs to join her—
Snap!

Scott never makes it, stepping into a loop hidden on the ground and being snared upside-down from a tree.

Terry spots him and, laughing, goes to get a

knife to cut him free. If she'd waited a few moments, there would have been a sharp object at her disposal.

While Scott is busy hanging around, a shrouded figure bearing a machete steps up. In a single, strong, silent swoop, Scott's jugular vein is sliced by the blade.

Terry returns, and finds his blood seeping into the ground. She screams, but the cry dies in her throat as, before she knows what hit her, the prowler slaughters her as well.

four to go...

Meanwhile, the handicapped Mark is waiting in his cabin for vivacious Vickie to appear.

He's anticipating a night of wild fun with the lovely lass. Instead—
Swoosh!

The infamous machete blade swipes down!



Ginny (Amy Steel) irons things out the hard way as she goes on a rampage.

It strikes the young man, cutting deep...slicing his head like a melon.

Vickie arrives at the cabin, looks around for her lover. He's nowhere to be found. What she does find is the killer, who cuts the poor girl to pieces.

...and then there were two!

In the midst of all this carnage, Jeff and Sandra are alone together in one of the bedrooms. Curled in one another's arms, they are enjoying the privacy, the quiet of the night:

Suddenly, three's company!

An intruder approaches the couple and with a mighty thrust, drives a spear through the entwined couple.

The two bodies are together for all eternity, impaled on the lance, their blood pouring in buckets over the bed and onto the floor.

jason and the arrgh-onauts

Paul and Ginny return to the camp, having had their fill of local night-life. As soon as they arrive, they are confronted by the rotted, hideous form of--

Jason Voorhees!

His skin pale as the grave and spotted with blood and ulcers.

His teeth protruding, eyes dead and bulging. But he *lives*!

Impossible, you say? That's what Ginny thinks, until the villainous ghoul throws himself at Paul. The two grapple, and Ginny watches as Jason subdues her companion:

She doesn't wait to see the inevitable outcome, but runs away. She tries to escape through the bathroom, but after she has shut the door a pitchfork begins hacking its way through.

Beyond it, a woman's voice, an evil voice droning--

"Kill her...kill her, Jason!"

Remaining calm and alert, Ginny manages to escape from the cabin, sneaking into a VW van. She breathes easier, tasting freedom--until the van engine sputters and dies.

Speaking of dying, Ginny's afraid that she is next!

She runs from the van, and hides under a bed--where she is almost pitchforked to death by the murderous Jason. But the resourceful gal escapes yet again, and not empty-handed: this time she manages to put her hands on a chainsaw.

the crystal lake chainsaw massacre!

Not quite a massacre, but Ginny is able to wound Jason with the saw, cutting him and using his momentary shock to escape. Leaving the chainsaw behind, she flees into the forest.

Like Snow White, she'd have been better off staying at home and duking it out with her tormentor!

In the midst of the woods, she comes upon the most terrifying vision she has ever seen. Mounted on a pole is Mrs. Voorhees' decapitated head. The display is part of an altar which Jason worships. Surrounding the head are the woman's clothes, arranged to simulate a seated figure.

But that nauseating sight isn't the worst of it!

As Ginny looks around the shrine to the dead Mrs. Voorhees, she notices the mutilated bodies of her fellow counselors--Terry, Scott, Mark, Vickie, they're all here. And all disgustingly disfigured.

Before Ginny has time to consider deeply the sickening sight of the corpses, her gut begins to tremble: she hears Jason returning!

Ginny realizes that there is only one way to deal with the walking corpse. Though it's not a pleasant option, it's the only option.

Approaching the altar, Ginny slips on Mrs. Voorhees' sweater. Arranges herself as best she can to resemble the boy's dead mother.

Jason approaches, and Ginny's deception seems to be working.

She convinces the boy to get on his knees before her, while she approaches, the machete in hand.

YOU SAW IT HERE FIRST!



Exclusive frame blowup of terrifying moment from **FRIDAY THE 13th Part II**.

Ginny growls in the voice of Mrs. Voorhees, "You've done your work, you've made me very happy."

She comes nearer and nearer, and in a swift movement brings the machete toward Jason--

Ginny's plans hop the track, as Jason's corroded arm shoots up, grasping her wrist and halting the deadly blade in mid-fall.

The dead boy realizes that this is not his mother, and plans to kill her. But before he can attack--

in the nick of time!

Paul comes running to the shrine. Miraculously, he'd survived his earlier encounter with Jason and rushed to Ginny's rescue.

The two men grapple anew!

Jason's powerful hands claw at his foe, while Paul tries to wrestle the monster to the floor.

Through it all, Ginny is far from helpless, however. She still has the machete, and when she finally has a clear shot at the frightful Jason, she brings the blade down, hard!

There is a horrible crunching of bone and a tearing of sinew. Jason shrieks as Ginny strikes



"Crazy Ralph" won't be crazy any more as he becomes the Neck's Victim of the Mad Killer.

again, imbedding the weapon deep into his torso. His upper body all but flops into different, bloody sections.

Watching it all, Mrs. Voorhees' head seems to come to life!

Leaving the writhing Jason behind, Paul and Ginny run from the shrine. They return to the cabin, standing close, in each other's arms. Each is silent, panting, trying to recover from the horror they've just experienced.

Ginny turns to Paul, is about to thank him when—

Crash!

The eerie calm of the night is shattered, along with the window near which they're standing!

The frame shatters!

Pieces of glass explode inward, flying all over the room!

The couple gasps, retreats several steps!

Jason has come into the cabin through the window. His face is a mask of pain, streaked with a clear desire for revenge.

His arms, streaming blood, are outstretched,

reaching from a body butchered by Ginny yet still living, still able to wreak vicious death.

Hands groping, Jason charges at the couple—Ginny's world goes black!

the mystery!

When consciousness returns to the girl, she is no longer in the cabin.

In fact, Ginny has no idea where she is until she sees white uniforms all around.

A hospital!

She's being wheeled into a hospital. Turning her head weakly to one side, she spots a state trooper.

"Paul?" she mutters. "Where's P-Paul?"

Good question—and one we're not gonna answer here! Why spoil the shocker ending?

Suffice to say that her scene in the shrine was not the final gasp of Mrs. Voorhees.

Or her severed head!

FRIDAY THE 13th PART II. It leaves the coffin-lid open for PART III. Will it be?

Stay tuned to FM! Jason Voorhees does...!

END



Altared States! No sacrifice too great for the Sacrificial Altar of the Maniac Jason.

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more dangerous than
a lycanthrope

WOLFEN!

"Something out there is eating people . . .

"Eating them alive.

"A predator.

"One with 2 feet.

"—And a warped brain."

—A Morgue Technician

An Indian:

"The hunters went after them like they were Satan himself. They slaughtered millions. But the smartest ones escaped. They went underground. They went into the new wilderness—your cities. In their eyes, you are the savage."

PEOPLE are disappearing in New York City.

Morgues are filling up with bits & pieces of bloody bodies.

Mayhem is rampant. Victims of savage murders are bathing the city with their blood. Throats are not slashed as by a mad knifer, they are *ripped* out as by a literal Jack the Ripper.

Limbs are not torn from their sockets, they are severed—and devoured.

An epidemic of crazed cannibals?

No one knows.

danger in the dark

In the midnight black, in the deepest recesses of the city, something lurks—alien creatures of extraordinary intelligence.

Their hearing is 10 times more acute than a human's.

Their infrared vision can pierce the night and turn it to day.

Emotions on human faces can be traced by their heat patterns.

These things, whatever they may be, kill people. But not senselessly, not without reason. They kill for a reason but not a human one. A feral reason, one that only another animal would understand.

Especially a wolf.



The WOLFEN descends on a police detective.



A bodyguard regards in anguish the stump of his hand.

We'd say this was the head of the police dept. but that would be too gross a joke. Anyway, WOLFEN is no comedy!

the cunning of the beast

20th century psychology & modern police technology join forces and their research is pitted against the instinctual cunning & intelligence of a 4-footed alien whose ecological niche has been usurped by the hated bipeds.

WOLFEN confronts audiences with a mystifying vision of a frightened metropolis in the grip of an unprecedented menace.

imaginative director

Using the novel as a point of departure, Michael Wadleigh, together with writer David Eyre, fashioned a screenplay reflecting the director's vision of the picture. This includes some startlingly unique, extensive footage from the viewpoint of the Wolfen.

"The Wolfen are a threat to the characters in the film," Wadleigh told FM, "but they are also threatened by modern day society & technology. Their auditory, ocular & olfactory senses are acutely developed, infinitely more sensitive—to a power of 10—than ours. To visualize that superiority I felt a considerable amount of footage had to be shot from the creatures' viewpoint. It took some of the most sophisticated camera equipment available today to pull it off."

You'll see some "impossible" shots.

And, if Michael Wadleigh has his way, he'll top it with a classic of beings more than human, the race after man, the epic of . . . SLAN.

END



Some thing has torn out his throat like a savage beast.

the sword
of swords--

EXCALIBUR



MERLIN THE MAGICIAN!

A name to conjure with.

And conjured with it is, and excitingly well, as many of the fascinating events that transpire in EXCALIBUR are seen thru Merlin's vision or, directly or indirectly, are caused by him.

When legendary King Arthur's trusted knight Sir Lancelot (Nicholas Clay) betrays him, the kingdom begins to disintegrate. Its ideals & order come apart at the seams.

To help restore peace, Arthur (Nigel Terry) sends his devoted knights on a long & dangerous quest.

the quest

To find the Holy Grail!

Meanwhile, a treacherous woman (Morgana: Helen Mirren) plots revenge against Merlin (Nicol Williamson) & Arthur. Thru the medium of her evil son Mordred (Charley Boorman), war

EXCALIBUR



between kingdoms is fomented and the brave knights are directed toward...their doom!

"As involved & complicated as this sounds," award-winning critic Dale Winogura tells FM following a preview, "John Boorman's direction keeps most of it coherent & comprehensible, enhanced by his incredible speed of pacing & immaculate visual tapestry. The occasional bizarre & eccentric touches are unique in fantasy films.

"With its stunningly lavish, authentic-looking sets & costumes, derived more from imagination

than history, EXCALIBUR is more fantasy in feeling & texture than in outward detail."

monsters? dragons?

"While swordcrazy fans will have to look to other forthcoming films for dragons & monsters & magical feats & elaborate special fx, nevertheless EXCALIBUR will appeal because of its magical visual & storytelling sensibility. Much of this must be due to filming in Ireland, where



Gold Mask charges with his horse into a fray of foes and enemies go flying sky high on an ancient battlefield in EXCALIBUR.



The shining blade of the wondrous sword Excalibur receives the homage of Sir Lancelot (Nicholas Clay).

the locations & light are given a mystical, fairytale quality only dimly related to the fey world of Walt Disney."

The most obvious fantasy element, we are told, is Merlin, portrayed by the great English actor Nicol Williamson as something of a clown & fool. His role is resplendent, without any of the magician clichés that are usually employed but with larger-than-life mythical proportions in stature & awareness of everything around him.

The actor who plays Arthur (Winogura tells us) projects a legendary charisma but with more flawed, vulnerable humanity than is usually seen in the part. His heroic quality is rarely obvious but uniquely & intriguingly subdued, while being flamboyant at the right moments.

"a visual epic"

Mythical detail!

Stylistic flair!

Imaginative richness!

Bedazzling!



The Knights of the Round Table watch in awe as Merlin displays the power that created Camelot.



Keen sword blades strike sparks off armor, javeline pierce steel mesh and sinew & bone, men scream & die in the heat & horror of hand-to-hand combat When Knighthood Was In Flower.



Sheathed in spiked armor, wearing his mask of vengeance, Mordred Arthur rides forth to slay his father and claim the throne for himself.



The wizard Merlin peers into a twilight zone beyond the vision of ordinary mortals.



Merlin hurls defiance at one who flaunts his advice.

These are some of the praises being sung for EXCALIBUR.

"Ever since childhood, when I first read THWhite's *The Once & Future King*," says John Boorman, "I have been fascinated by King Arthur's saga." It took him 20 years to get the subject transferred to film but in critic Winogura's opinion the wait was well worth it.

EXCALIBUR follows King Arthur from before his birth to the moment of his death, detailing the full history of this 5th century King in a fascinating clash of fantasy & reality. It's full of "insanely gorgeous imagery" yet "never loses sight of the primary theme—man losing harmony with nature & himself, causing the tragic loss of chivalry, goodness & peace."

meaning of the title

The title refers to Arthur's magnificent polished-steel sword, symbolic of the strength & solidarity of his character & kingdom. When the wondrous weapon must finally return to the hands of the mythical Lady of the Lake, it is not a pessimistic note but one of hope that peace & harmony may someday come back when man regains touch with nature.

"For all the strong, furious action & affecting-ly tragic elements, John Boorman has made a deeply spiritual & profound motion picture that stimulates the mature imagination & mind while it captivates the perceptive eye."



Arthur & Lancelot do battle but afterwards become friends.

HIGH DRAMA ON THE HIGH FRONTIER!

OUTLAND

Part 1
of
OUTLAND!

The time: the near future.

The place: Io, the volcanic second moon of the giant Jupiter.

The story: preventing human greed from extending into the stars!

In response to humankind's unending need for mineral wealth, the giant Consolidated-Amalgamated Corporation had developed mining operations throughout the entire Sol system.

Con-Am 27 is one such mine, located on Io.

The surface of Io is merciless to human life. No one can survive there without a spacesuit, though it is an extraordinary place to visit. The giant orange, color-banded world of Jupiter hangs perpetually in the sky, unthinkably larger than our own moon in the earth's sky.

The Con-Am 27 mine scales the sheer wall of a crater. At the top is a series of angular structures connected by huge passageways, and topped by the high-spreading solar panels which provide power for the human population of the mining colony.

It is a small settlement of ugly but useful buildings on a world that is boiling by day, and impossibly cold by night. There are striking similarities between this place and the frontier of the harsh American west nearly two hundred years before.

The notion of the old west is particularly strong when the sheriff comes to town:

Federal District Marshal William T. O'Niel (Sean Connery).

He's tough. Sturdy. No-nonsense.

And in mortal danger!

sheppard's law

Before arriving on Io to head up moon-wide security, Marshal O'Niel had seen service on just about every frontier outpost in habitable space. He is well-known for his integrity and his strict devotion to justice.

This attitude is a remarkable contrast to the way Io's mining colony is run by General Manager Mark B. Sheppard (Peter Boyle).

Sheppard works people hard in the mines, and he also lets them play hard. Overall, it's a free, easy-going way he runs the place, which is not how O'Niel is used to seeing things done. Im-

mediately, there is friction between the mining world's two most powerful men.

When a handful of miners appear to lose their minds and kill themselves and others, O'Niel comes to realize that something is seriously wrong on the moon.

Using his considerable deductive skills, O'Niel pokes around for some answers.

What he finds is startling!

It threatens the very security of the human outpost on Io, where everyone must depend upon everyone else in order to survive.

With the help of the cynical corporation doctor, Marian L. Lazarus (Frances Sternhagen), Marshal O'Niel discovers the cause of these spurts of madness: the unrestricted use of a dangerous, & highly illegal amphetamine which brings on lunacy.

Even in space, humans can't seem to get away from the plague of drugs!

where's the force when you need it?

Using a sophisticated array of computers and visual monitors, O'Niel learns that Sheppard is the man peddling the drugs.

Paying Sheppard a visit, O'Niel confronts him with the evidence. The General Manager explains that no harm is really done by the narcotics.

"The drug makes the workers happy, happy workers work harder, and that makes the Company happy."

Everyone, it seems, is happy—except for Marshal O'Niel.

When the lawman insists that the pill-pushing be stopped, Sheppard refuses. "Why make waves?"

O'Niel reminds him that people are dying because of the madness spawned by the drugs. Still Sheppard will not change the policy of Io.

That's not satisfactory to O'Niel, who tells Sheppard that he intends to do something about all of this. The General Manager tells him to mind his own business, and O'Niel is forced to remind him that the welfare of the mining colony is his business.

Shortly after the harsh encounter, an attempt is made on O'Niel's life.



"Fill oxygen tanks! Check life support systems!"

The muscular marshal manages to overcome his assailant, but he realizes that his problems are only just beginning.

He goes to the people of the colony for help. They are asked to turn against Sheppard, to free themselves from his heartless policies.

Much to the marshal's surprise, no one will side with him.

He's on his own.

death shuttle

In the meantime, while O'Niel is out trying to enlist the help of the miners, Sheppard is not sitting still.

He has arranged for a pair of professional assassins to take a shuttle to Con-Am 27. His orders: to eliminate O'Niel once and for all.

As the shuttle nears, O'Niel becomes increasingly concerned that if he fails, so will the entire colony.

But he has never failed before, and he doesn't intend to now.

With Dr. Lazarus as his only ally, O'Niel prepares himself for the showdown.

Little does O'Niel know, however, that in addition to Sheppard and the assassins, someone else is stalking him, someone neither he nor the

audience would suspect.

Who is it?

What's the outcome of the shot-gun shootout?

We won't spoil the fun by telling you. Suffice to say it's a crackling good finale to a spectacular science fiction adventure!

introvision

OUTLAND is the first feature film to make full-scale use of a startling new special effects process called Introvision.

Introvision is the invention of John Eppolito, who says of his process, "It isn't that this film couldn't have been done without Introvision. But each shot would have involved blue screen and optical work, compositing two pieces of film, and it would have taken anywhere from two to six weeks to complete the shot—and you'd still be able to tell it was a process (special effects) shot. Our process allows the same shots to be done in three hours each. You can shoot it today and tomorrow morning be able to view it as a finished piece of film."

Introvision took seven and one-half years to develop, at a cost of \$1,400,000. Most of that money was put up by one of Eppolito's partners, Tom Naud.



Before entering airlock into the mine shaft elevator, planetary miners don work suits.



Outside, a menace man intent on taking O'Neil's life.



Wife & son enjoy "joyful" breakfast while Dad checks out tele-message monitor.

Naud explains, "John had been experimenting for about four years when a friend told me that he had accomplished something that was quite incredible, and that I should go and see for myself. What I saw was just astounding, and over three years later I'm still astounded every time I see what Introvision can do."

Why did Eppolito decide to develop this process? "Well, this particular system was born of sheer necessity because the motion picture industry is becoming too expensive. It's not necessary to build giant sets when you use Introvision. You can suggest them using special effects, and they look real."

Essentially, what Introvision does is combine photographs, paintings, and/or models with live actor in one take. That is, separate shots of each element do not have to be taken and combined in the lab. This is a means of joining everything seamlessly right on the soundstage where the movie is being shot.

other wonders

In addition to the matting magic of Introvision, the sets and miniatures for OUTLAND are also startling.

The mining complex on the surface of Io was designed by the film's director, Peter Hyams, and also by Production Designer Philip Harrison.

"We wanted this place to look like an off-shore oil rig," says Hyams. Harrison adds, "I like that look. It's very functional and machinery-like, which is exactly the right feel for this picture."

The miniature model itself was built by Martin Bower and Bill Pearson, with the impact of special effects supervisor John Stears.

Stears made certain that in addition to looking great, the surface of the mining colony also make scientific sense. "Io is unable to escape the magnetic forces of Jupiter, and gets pulled in all directions just like a lump of dough. As a result, it generates a lot of heat and is much hotter than other moons, and is also volcanic. Its surface moves, so we constructed the model on stilts, each stilt being built on a ball bearing which moves in response to signals from lasers. If the surface of Io moves, the stilts will realign themselves and the structures will always stay erect."

The actual length of the model is roughly eighteen feet, representing some two miles in the film.

Says Stears, "It's made of many different types of plastic and metal, all cut up and joined together." The model consists of seven separate modules, each one with a specific function. There is the mine, a refinery, a solar station, two greenhouses, the living quarters, and the space shuttle pad.

"These shuttles look nothing like our modern-day space shuttle, by the way. They resemble huge, predatory insects.



Space-helmeted Marshal O'Neil, the law & order of Io, distant moon of Jupiter, prepares to venture outside on to the airless surface for a confrontation with an assassin.

There are, in all, 4.4 miles of fiber optics used to light the model, and over eighty people spent three months putting it together. Says Hyams of the completed miniature, "The people who built Con-Arm 27 did not design it to be looked at from the outside. It was made to perform a task and to protect people from the harsh environment of Io."

Thanks to the ability of the special effects people, and the versatility of Introvision, Hyams was able to make for \$12,000,000 a film which would otherwise have cost closer to \$40 or \$50 million. Naud boasts, "Peter Hyams used Introvision to make OUTLAND a gigantic film. He was able to see that with it, he could accomplish what no else could, and make possible the massive chase sequence in outer space that's at the end of the picture."

a crew of galactic abilities--

Reading down the list of behind-the-scenes people who worked on OUTLAND is like looking at a who's-who of science fiction filmmaking. John Stears had previously worked on STAR WARS, THE AWAKENING, and six of the James Bond films.

Costume Designer John Moilo won an Oscar

for STAR WARS.

Sound Mixer Robin Gregory did THE MAN WHO FELL TO EARTH.

Editor Stuart Baird was Oscar-nominated for his exceptional work on SUPERMAN.

As for Director Hyams, he is best known for his crisp SF adventure film CAPRICORN ONE.

--and a cast to match!

Sean Connery is one of the world's most respected actors, and he may just have starred in more science fiction and fantasy films than anyone this side of Boris Karloff!

His credentials include:

DARBY O'GILL AND THE LITTLE PEOPLE, the great Disney fantasy!

The James Bond DR. NO, FROM RUSSIA WITH LOVE, GOLDFINGER, THUNDERBALL, YOU ONLY LIVE TWICE, and DIAMONDS ARE FOREVER!

The future flick ZARDOZ!

The SF disaster film METEOR!

And he's currently readying WARHEAD, in which he will once again play James Bond, agent 007.

He was even the villain in what many fans consider the greatest Tarzan film of all-time,



Con Am boss Sheppard (Peter Boyle).

TARZAN'S GREATEST ADVENTURE.

Supporting Connery are performers of no-less status and ability. Foremost is Peter Boyle, who gave a brilliant performance as the Monster in Mel Brooks' legendary YOUNG FRANKENSTEIN.

James B. Sikking, who co-stars as Marshal O'Neil's assistant Sgt. Kenneth R. Montone, has previously appeared in CAPRICORN ONE and THE TERMINAL MAN.

flash! mini-interview with sean connery

In London, Connery took time from his busy schedule to answer a few of FM's questions about OUTLAND.

FM: How is this film different from other space operas, such as STAR WARS?

CONNERY: It's different in the sense that it's a mining station in space, so it's a frontier community with all the same problems. The guns that we use look like sawed-off rifles, it's not rayguns and things of that nature. And we've all got beards, so the film has a look of a western.

FM: How do you feel about the special effects process Introvision?

CONNERY: They've really made enormous strides. The people who have seen it are knocked

out by it. Otherwise, I'm not conversant at all with special effects. I always just presume that the producers will get the best people possible. That's not always the case, like in METEOR. But in this case, they did. The results really speak for themselves.

FM: Are you a science fiction fan?

CONNERY: Well, I have to admit that I didn't find STAR WARS this thundering, exciting movie. I couldn't understand what the cheering was all about. But that's a personal thing, it's only me. It's got nothing to do with what I think is better. Peter Hyams was knocked out by STAR WARS, adored it and cheered. There's a terrific amount of imagination and ideas and work in it, and lots of other adjectives. Just because I didn't like it doesn't diminish it. I guess the thing I like most about STAR WARS was the thing floating around in the desert [the landspeeder]. That was fun.

FM: What do you think of your earlier science fiction films, ZARDOZ and METEOR?

CONNERY: I think ZARDOZ is interesting, and it still has a lot of freshness to it. As for METEOR, I liked the concept.

FM: Would you do more SF?

CONNERY: It always depends on the script.

truth in fiction

Spacecraft have showed us that the surface of Io is exactly as portrayed in the film. Two years ago this month, Voyager I discovered an erupting volcano on Io. It proves that a world other than the earth is still very much alive, geologically!

Pulled and battered by the gravity of huge Jupiter and two of its awesome sister satellites, Europa and Ganymede, the crust of Io seethes with tidal forces that heat its crust and cause the volcanoes. With no atmosphere or strong pull of gravity to stop them, the eruptions fire flame and smoke hundreds of miles into the air!

According to scientists, if we built a mining colony on Io, the surface would look like a painted desert with a mingling of sulfurous colors. In fact, sulfur is thought to be the main ingredient of Io's surface.

Like all of the worlds in our solar system, Io is named for a character in mythology, in this case one of the ladyfriends of Jupiter, the king of the gods.

If Io were a satellite of earth—just to put this impressive moon in perspective—it would shine six times brighter than our own familiar moon!

the next frontier

Is OUTLAND a look at our own near future?

For sixteen weeks, the making of the film was in the hands of devoted, supremely talented individuals. They made a great SF picture.

For the rest of our lives, civilization is in our hands. Let's hope we do as good a job as Hyams and company!

END



BOOK OF MOVIE LISTS

Jeff Revlin's book of lists covers everything in film with fascinating facts about the films that made Hollywood famous, about the stars that set the world on its ear, the money, the inside gossip, and the flops! You need this book if you want to know about everything in front of and behind the screen! #21408—\$1.75



SCIENCE FICTION ADVENTURE PAPERBACK! OUTLAND

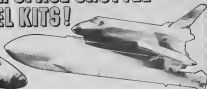
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To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

BY JUPITER, IT'S

OUTLAND

Part 2
of
OUTLAND!

A JOVIAN MOON: IO. This moon of Jupiter constitutes a titanium mine for the rare metal desperately needed on Earth.

And there, in the outer reaches of the solar system, in the realm of the great Gas Giants, hard-working men are apparently going insane, committing suicide.

Federal Marshall O'Niel (Sean Connery) ventures out to distant Io to attempt to determine what is undermining the miners.

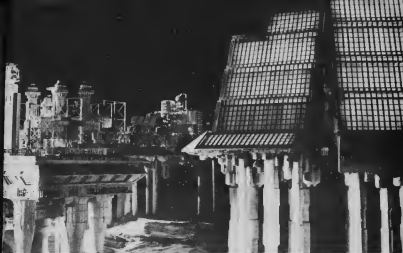
It turns out that a very potent, dangerous red-liquid drug is the answer. But certain top officials don't want the illegal dealing disturbed because the fatal fluid makes the men work harder & better.

While they last.

Because O'Niel is a man of sterling stuff—honor, law, order—he's a threat to the greedy corporate interests.

He quickly becomes a target for assassination.

FM friend Dale Winogarn caught an Exhibitors Preview (the zibs are one of the toughest audiences) and gives us his professional opinion.



Out where the action is: the titanium mine complex on the surface of Io, second moon of distant Jupiter.

multi-dimensional

OUTLAND is a brilliantly filmed, extraordinarily intelligent science fiction action film that smoothly combines the western-suspense story of HIGH NOON with the other-worldly environment of ALIEN. But unlike Ridley Scott's epic JAWS-in-outer-space, writer-director Peter Hyams doesn't use OUTLAND as an excuse for contriving shock effects or startled jumps, but interweaves strong, multi-dimensional characters with taut, intricate narrative to make a most satisfying, pulse-pounding thriller.

Hyams needs no artiness or flashy technique to tell his story but generates bristling tension & anxiety in the use of camera angles, movements, & lighting. Unlike ALIEN, the style is purely at the command of plot & character development, without the least hint of pretentiousness or obvious flamboyance. He constantly conveys a sense of expectant terror & danger, without being too somber or dependent on camera tricks.

unusual attributes

Just as importantly, the main characters possess tremendous, deeply-caring humanity, rather unusual for many science fiction films. Sean Connery makes one totally believe in his heroism, standing alone against people who won't lift a finger to help him, and completely understanding the importance of his fight against corruption & irresponsibility.



It's High Noon time as lawman O'Neil prepares for his confrontation with the hired gunmen.



Madness on Io, moon of Jupiter, as far beneath its surface a miner cracks up and dies.



A gravityless fight is none the less grave...and can quickly lead to it!

Rarely has Connery conveyed such compassion & vulnerability beneath his tough, intense exterior, especially in the warm & close relationship with his concerned wife. It could have been maudlin & trite in the scene where his wife leaves him to return to Earth but Connery & Hyams make it completely sincere & touchingly believable.

can sean foil boyle?

As the villainous General Manager who tries to stop O'Neil by hiring 3 men to do the job, Peter Boyle never hams it up. He makes the ruthless character completely convincing as he clearly & logically tries to justify the illegal drugs to O'Neil. There's no need for heavy-handed theatrics in Boyle's character, for he makes one naturally understand the process of the evil, corrupt mind, completely devoid of ideals or scruples.

The one true-blue friend that O'Neil has is wittily & devotedly played by Frances Sternhagen, the amiable woman doctor who resourcefully helps him deal with the killers. She never makes the role easy comic-relief but as recognizably human & completely involved as the other main characters.

super effex

The fantastic, spectacular special effects are mainly saved for the grippingly suspenseful climax when O'Neil & his nemeses stalk each other thru & outside the mining complex. The shock & action of these scenes are never cheaply manipulated in Hyams' direction because he never lingers over the gruesome aspects, instead focusing more on Connery's reactions to everything.

The very elaborate interior sets and the overall visual look do resemble ALIEN in their cold, smoky atmosphere and long tracking shots down corridors but Peter Hyams uses them more ominously & functionally, not decoratively or ostentatiously.

which, man or monster?

OUTLAND proves that man is a much more powerful & deadly enemy than any alien monster but Hyams also persuasively & imaginatively depicts that man's will, determination & innate goodness can triumph over even seemingly impossible odds. As with Hyams' previous suspense-adventure film, CAPRICORN ONE, he doesn't need action-packed, whizbang special effects or blatant shock tactics to compel involvement, only characters of deep human interest & filmmaking at its most solidly paced & creative.

hope for future films

OUTLAND gives reason for hope in science fiction pictures because Hyams has faith in his ability to tell a story purely & directly, without showing off or trying to prove that he's an artiste. The lesson of his work could well be learned by many overrated directors of lesser talent & conviction.

END

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20th century wolf presents-- AN AMERICAN WEREWOLF IN LONDON

WE LIED about who's presenting the pic.

It's really Lycanthrope Films Ltd. (Ltd just possibly stands for Lycanthropic terror dreams.)

But we tell you no lie when we say we are expecting Great Things from this film. A picture Henry Hull would have applauded. A movie that Larry Talbot would have stayed home to watch on TV. A motion picture for which Maria Ouspenskaya would have learned English.

Why?

Because it's JOHN LANDIS' dream movie.

The fantasy film he's faunched to make for 11 years.

He wrote it, he directed it.

And he's "one of us". It would be incorrect to say he's a graduate of FAMOUS MONSTERS because he's never graduated! He still reads it. And writes to the editor.

He discovered Rick Baker, Monster Maker.

Cast Forry Ackerman as the poor man's Buster Keaton (the great Frozen Face) and made

him a Cameo Star in SCHLOCK (later rereleased as THE BANANA MONSTER) and put him in the jury box in KENTUCKY FRIED MOVIE.

After 4 films which have been called outrageously funny, he has now directed his own screenplay, which has been called stylish, witty... "and, ultimately, an absolutely terrifying tale". It's the latter part we like to hear best.

An absolutely terrifying tale.

here-&-now horror

Much as we appreciate horror tales of Transylvania taking place in the 19th century; murders in the 1800s in the Rue Morgue of Paris; Frankenstein's monster molesting the villagers over a hundred years ago; still one must admit that Fritz Leiber hit on something when he came up with "Smoke Ghost" in *Unknown* and demonstrated that demonic doings in a modern metropolis can be terribly scary too. It is this principle that John Landis applies in AN AMERICAN WEREWOLF IN LONDON. "Much of the force of my picture's



No it's not Cousin Eerie or Uncle Furry, it's one of the hideous demons devised by Master Monster Maker Rick Baker for a nightmare sequence in **AN AMERICAN WEREWOLF IN LONDON**.



The incredible Growing Man! Dave observes in petrified horror how his hand is elongating into a feral claw and turning him into the Incredible Growing Man!



Jenny Agutter keeps a firm grip on one of the genuine timber wolves featured briefly in the film.

horror derives from its modern, mundane setting," he tells us. "My werewolf does not prowl the night thru desolate graveyards & ruined castles, baying at the full moon. My lycanthrope lopes thru the foggy lanes of presentday London."

We've been in presentday London and it's a pretty scary place to begin with. The punk rockers. The hotel prices. The funny way people talk English there.

Cool! Gor blimey!

baker's monsterpiece

You thought the transformation in *THE HOWLING* was something? Even something else? Rick Baker echoes Al Jolson with "You ain't seen nuthin' yet!" as he declares, "I've been working on the project in secrecy for a long time and have devised a unique new method that goes beyond Mamoulian's Jekyll-Hyde transformation or any metamorphosis you've ever seen on the screen before. If this doesn't make your hair stand on end, you're bald!"

a peek at the plot

David Kessler (David Naughton) & Jack Goodman (Griffin Dunne) are 2 young American college boys on a 3-month holiday in Europe. First stop, Northern England; later, Rome, Naples, Venice, the ruins of Pompeii.

But it is not to be that way. Not quite.

One night... Walking together along a lonely road thru desolate English moors palely lit by the moon; cold, weary from the day's activities, eager for the warmth & comfort of an inn; rain-drops start fallin' on their heads and their good-natured banter dries up as they hurry on, seeking shelter, wishing they were in warm beds.

Thru the pitter-patter of the pelting rain comes an unfamiliar sound.

Weird.

Menacing.

Unnatural...

blackout

3 weeks later David wakes up in a London hospital!

What happened?

What has happened for 21 days in between?

The first shocker is:

Jack is dead!

"His body was torn to bits, like he was attacked by some ferocious animal. But the assailant was caught—he was an escaped lunatic. Madmen often have the strength of a wild animal, you know. He was shot by pursuers and found naked on the moors."

"And Jack?"

"His body has been flown back to the States for burial. You're lucky to have survived."

Lucky?

Perhaps not.



A wolfman goes berserk and attacks Dave's family in a dream that seems all too hideously real to him while it's happening. Rick Baker's amazing makeup adds to the reality.

The David begins to gradually recover from the unnerving ordeal, he suspects—he *knows*—something is terribly wrong. Alex Price (Jenny Agutter), a beautiful young nurse, sometimes helps him forget his vague, unnamable fears for a short time but some terrible truth seems always to be lurking just beneath the surface, struggling to rise from his subconscious.

Then in a dramatic confrontation he learns the dread secret from the last person on Earth he ever expected to see again—

His friend Jack!

His *dead* friend Jack!

the cast aghast

David Naughton has been previously seen in *MIDNIGHT MADNESS*.

You'll remember Jenny Agutter, of course, from *LOGAN'S RUN* and, if you're one of our older readers, from the strange film *EQUUS*. Jenny has been acting since she was 11 years old and is credited with "an enchanting performance in the children's classic *THE RAILWAY CHILDREN*."

Griffin Dunne will probably be seen in *THE WALL* before *WEREWOLF* is released.

John Woodvine, who plays the doctor, appeared in *THE DEVILS*.



His face slashed open by a savage attack, Griffin Dunne becomes a rotting corpse thru the magic of makeup.



The young Jack Pierce (Rick Baker) takes us behind the scene and shows us how he puts the final touches on Griffin Dunne's monstrous transformation.

Brian Glover, who plays the enigmatic "Chess Player", has been seen in the supernatural film ABSOLUTION.

The "Darts Player", David Schofield, originated the role of "The Elephant Man" on the stage when the play was produced in London in 1977!

The Director of Photography, Bob Paynther, includes in his credits SUPERMAN 2 & SATURN 3!

Award-winning Art Director Les Dilley received an Oscar for his work on STAR WARS and was a nominee for ALIEN. He also worked on SUPERMAN 1 & THE EMPIRE STRIKES BACK.

RICK BAKER. His name is synonymous with THE EXORCIST, STAR WARS, THE FURY, THE HOWLING...and on & on...nothing but the best. In a class with Harryhausen, Dick Smith, Bill Tuttle—one of those modest, unassuming geniuses whose wonder work contributes so much to our enjoyment of imagination movies.

last word from lycanthropia

A final word from JOHN LANDIS, the film's writer & director:

"Our werewolf is not the conventional 2-legged man.

"Not Hairy Face, son of Harry O.

"He's a 4-footed beast!

"From hell!

"When our actor changes into the werewolf, it will actually happen on the screen. No optical effects at all. 50 years ago Rouben Mamoulian masterminded the classic transformation of Dr. Jekyll into Mr. Hyde. 50 years from now we think they'll be talking about our quantum jump in transmogrification!"

We're sure they will, John. If they can pronounce it!

You have the editor slaving at the jowls to see your AMERICAN WEREWOLF IN LONDON. If you want to make a sequel, AN AMERICAN WEREWOLF IN HORROR-WEIRD, I'm available without makeup!

And I work for scale.

Just toss me an old used alligator skin & I'm in.

All together now, students:

London Beast is falling down,

Falling down,

Falling down.

London Beast is falling down.

MY SCARE, LADY!

END



Ride the wild nightmare! David, in a dreadful dream, sees macabre madness slitting throats & massacring his family before his horrified eyes.

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MASTER OF TERROR



Robert Langdon, the starting role in this super-freaky home movie. He is a scientist with a problem. He uses his secret formula on himself, after reading in a book of legends! So what happens to him and everyone else who is involved with this mad scientist? Black & White. Super 8 only. **K2004—\$10.00**

NIGHT OF THE BLOOD BEAST



For in the story days of space, an incredible creature takes over the body of an Earth astronaut. The astronaut's swiftest body reflexes to Earth to spread mayhem and terror through city streets by fighting the hands of women! Black & White, regular size reels and Super 8. **K2005—\$10.00**

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The great **Lee Chaney Jr.** stars in the mummy story. Rising from the crypt, the living dead dark force, its clashing hand reaching for his victim's head! The mummy has an eye for kill at the bidding of his master, who in the words for the last option. The Mummy's Ghost will leave you! **K2003—\$10.00**

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